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## A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

VOL. XL. commenced July 4th.

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Prof. Sidgwick is before all things a moralist. He treats politics as a theory not of what is but of what should be. It deals with societies in so far as they are subject to government, that is to an authority whose commands are ultimately enforced by irresistible physical compulsion. To know how this supreme authority should be constituted, we must first know what are its proper

functions. The first answer is, that it must so act as to promote the greatest happiness of the greatest number, future generations being included. The author has argued for Utilitarianism elsewhere, and here assumes it as proved. But whether we admit the principle without qualification, or—what is now becoming rather common—take it as practically equivalent to some other principle of a different derivation, its application is attended with difficulties. According to one theory, government can best secure the well-being of the community by merely preventing its members from injuring one another, leaving them for the rest to pursue their own interests as best they can. According to the other, it should interfere to benefit people, or to make some people benefit others. The former theory is universally known as Individualism or *laissez-faire*. The latter Prof. Sidgwick, with commendable courage, calls Socialistic, not with the object of exciting prejudice or favour, but simply for convenience. The drift of legislation in the modern state has been towards Individualism; but Socialism has been admitted to some extent, and on Utilitarian principles no valid reason can be given for its absolute exclusion. The whole question is one of expediency. It would indeed be different if we could convince ourselves that the enormous mass of legislation which, in all countries and at all times, has been devoted to the prevention of aggressions and the enforcement of contracts could be reduced to the single principle of "the liberty of each, bounded only by the equal liberty of all." For the mildest Socialism involves more interference with the liberty of some than is necessary to protect the equal liberty of others; and so, on this interpretation, we have one set of laws inconsistent with at least the spirit of another set. But Prof. Sidgwick proves with his usual victorious good sense that such an interpretation is strained and inadequate. One of his arguments is particularly striking and ingenious.

"Individualists agree that, where law has not succeeded in preventing injury to person or reputation, it ought generally to enforce pecuniary compensation for the mischief from the wrong-doer, unless the injury is one that does not admit of being repaired—so as to bring about a condition of things approximating as far as possible to what would have existed had there been no injury. From the point of view of Utilitarian Individualism this duty is clear; but if freedom be taken in the ordinary sense, it is hard to see how the loss of freedom can be compensated by money. Moreover, to say that the richer man, as such, enjoys more freedom than the poorer—which would be implied in such a rule of compensation, if freedom be taken as the ultimate end of law—would render futile the fundamental aim of these Individualists, which is to secure by law equal freedom to all: since no one professes to secure equal wealth to all."

I am not quite sure, however, that a Spencerian would be silenced by this last consideration. He might grant that wealth was an element of liberty, while insisting that its forcible equalisation would be destructive to liberty in general. And he might maintain that in the supposed case a portion of the aggressor's liberty may appropriately be transferred to the aggrieved

party as a compensation for his loss, without prejudice to the general guarantee of private property however unequal its distribution.

Another *crux* for the absolute Individualist is how on his principles to construct a consistent law of bequest and inheritance:

"It seems, on the one hand, that other men can have no right to a dead man's property, so far as its value is due to his own labour, or the labour of men whose free choice has transferred it to him—since it would not have been there at all but for him or them; and, on the other hand, it seems that the dead can have no right to control men's use of a material world to which they no longer hold any cognisable relation."

Here again we must fall back on the old Utilitarianism to help us out of our difficulties. The welfare of society requires that children should be provided for, and that the motives for acquiring property should be strengthened by giving the possessor an interest in its disposal after his death. That no one should be allowed to inherit more than a competence was suggested by J. S. Mill as part of an ideal code; but this and other restrictions on liberty of bequest are discountenanced by our author as dangerously diminishing the incentives to industry and thrift. But he agrees with Bentham in holding that all relations more remote than the descendants of the deceased person's parents should be excluded from intestate succession (pp. 101-3).

The mention of children suggests further possibilities of state-interference with individual liberty in matters connected with marriage and education, to which an Individualist can only take exception on the common ground of expediency. Here we find the practice of the modern state completely justified by the principles advocated in this treatise.

It will readily be understood from the foregoing that Prof. Sidgwick has no objection to Socialism, even of the most advanced type, except that it is not expedient. The decisive arguments against collective ownership are summed up in a passage (p. 152) too long for quotation and too condensed for abridgment. It is only by analogous reasoning that private property in land can be defended: on any *a priori* theory of justice, whether Individualistic or Socialistic, it is indefensible. But the equalisation of wealth, so far as this can be effected without mischievously checking its accumulation, makes for happiness, and should be an object of state action. Legislation for the benefit of the poorer classes unquestionably takes from the pockets of the taxpayers money which is not laid out for their protection, and so far runs counter to the Individualistic principle of securing to every man the fruits of his own industry; but the author seems to argue that, even accepting this principle, some compensation is due to those from whom an equal share in the natural resources of the land is withheld by our present system of appropriation (p. 156). Seeing, however, that many taxpayers have been defrauded of their share in the common heritage to precisely the same extent as those whom they are called on to support, I doubt the validity of such a

plea, and fear that it involves a dangerous departure from the Utilitarian ground.

If Prof. Sidgwick accepts *laissez-faire* with certain important limitations as the guiding principle of civil law, he accepts it much more unreservedly under the name of non-intervention as the principle of international law. Deeply reasoned and instructive as are his chapters on this branch of public policy, I must regard them as the least lucid and satisfactory part of the work. It seems to me that each state must, merely as a matter of self-preservation, interest itself far more deeply in the affairs of other states than is here assumed. Let me note, however, that what I look on as the highest aim of true statesmanship, the Federation of the West, is recognised as not beyond the limits of sober conjecture (p. 209); although some of us may be disappointed to find that Russia is left out in the cold.

It is in dealing with the structure of government, a subject which occupies half the volume, that Prof. Sidgwick's great powers of analysis and combination are most effectively displayed. Throughout the work he proceeds deductively, reasoning down from the necessary conditions of human happiness, and from the known laws of human nature as existing in highly civilised societies, to the practical details of legislation. But while the first part is rather a justification than a criticism of what has been done and is still doing by the modern state, in the second part a more idealising treatment is adopted. From the primal necessity of preventing mutual aggressions, it follows that there must be authorities established for framing, applying, and enforcing those commands of the sovereign which we call laws. The cost of their maintenance demands taxation; and, to prevent oppression, taxes can only be granted by the elected representatives of the people, whose consent is also indispensable to the passing of just laws. Modern researches have shown that the separation of the three powers—the Executive, the Legislature, and the Judiciary—is far from being the simple problem it seemed to Montesquieu, and that in the English Constitution especially they are far more closely intertwined than was formerly supposed. Prof. Sidgwick shows the power and patience of a mathematician in unravelling all the complicated situations that may theoretically result from the interaction of these three bodies, or rather four bodies, taking the popular electorate into account. Here, again, the dominant idea seems to be mutual independence and compensatory action. The author favours a wide franchise—including single women otherwise qualified, but excluding illiterates, paupers, insolvent debtors, and sundry classes of disreputable persons—and vote by ballot. He objects to Hare's scheme of representation as applied to the whole country, but apparently would like to see it tried in constituencies returning more than one member. Any attempt on the part of the electors to dictate to their representatives should be discouraged, and rather long parliaments—say not much under our own legal limit—are advisable for the prevention of that evil.

Members of parliament are not to be paid—a point repeatedly emphasised by the author as giving the propertied classes that preponderance in the legislature which is necessary to secure them against spoliation by the numerical majority. A further guarantee is supplied by the institution of a Senate, to be chosen, as would appear, by some indirect system of double election, after the example of the French and American Constitutions. Disputes between the two Houses are to be determined by that appeal to the mass vote of the electorate known as the Referendum. Prof. Sidgwick evidently has no faith in the hereditary principle as a permanent political arrangement. Not only is it discarded in the case of the senators, but the institution of monarchy, for which he has much to say, is carefully dissociated from it. The instability of an executive whose existence depends on the will of the legislature is recognised as a pressing danger of representative government, and measures for securing a greater degree of independence than is possessed, for instance, by our Cabinet are elaborately discussed. Constitutional laws are to be separated from ordinary legislation; and a different machinery, probably including the Referendum, is to be provided for their alteration. In the chapter on the Judiciary, the most noteworthy point is the objection raised to our present jury system, which the author would at once abolish in civil cases, and, whenever an improved state of morality makes such a revolution possible, in criminal cases as well.

Prof. Sidgwick would not describe his ideal government as either a democracy or an aristocracy, but rather as a combination of what is best in each. From the one it takes the principle of popular control and active intervention of the whole people in public affairs; from the other the principle that government, in all its departments, is a work for experts, only to be undertaken by persons specially gifted and trained for the office. From whichever side we consider it, the commonwealth of the future finds its most deadly enemy in the spirit of party as known to us in its latest developments. Nothing can be more adverse either to the rule of the majority or to the rule of reason than the submission of every great question to the arbitration of fanaticism and hypocrisy, of petty cunning and sordid greed. To the discussion of this frightful disorder, its causes, consequences, and remedies, Prof. Sidgwick has devoted a chapter, which, as a piece of literary composition, is not only the finest in his work, but, so far as I know, is unsurpassed in the whole range of English political literature, as an example of that noblest denunciatory eloquence which goes over the heads of living individuals to strike at the impersonal forms of evil by whose temptations they are corrupted and enslaved. One feels how profoundly repugnant must be the exigencies of the party system to a nature of such absolute sincerity and equitableness as is the writer's; and that only under the influence of a burning moral indignation could his usually unimpassioned style have been exchanged for sentences in which the voice of the prophet more than that of the law-giver

is heard. It is much to be wished that the chapter referred to could be separately reprinted and circulated as a political tract; but, failing this, I would earnestly recommend it to the attention of those who have not time to read the whole volume through.

ALFRED W. BENN.

*The Iliad of Homer.* Translated into English Prose by John Purves. Edited, with an Introduction, by Evelyn Abbott. (Percival.)

THIS translation, as we are informed by Mr. Abbott in his preface, was "the chief literary work of Mr. Purves's life." There is a pathos in the fact that such a work should appear posthumously and without the writer's final touches, however admirably the editor be qualified to polish and amend. The curious indifference displayed by Mr. Purves, as Mr. Abbott informs us, in "often translating repeated passages by two different versions" is just one of those flaws which we should expect in a translation kept too long upon the stocks and worked at, with many interruptions, during thirteen years, and then left in great measure unrevised. Mr. Abbott was of course right in amending this fault as far as possible, and also in correcting that other sure sign of scanty revision, the frequent occurrence of blank verse in what is meant to be poetical prose. I may be permitted, in passing, to observe that in the earlier books some further weeding-out of the blank verse was necessary: one would almost suppose that Mr. Purves considered that important speeches should begin with a blank verse and then lapse into prose; see, e.g., Book i. l. 148, p. 5—

"O brow of shamelessness, and heart of fraud."

Book iii., l. 39, p. 43:

"Paris, thou evil Paris, fair to see."

Book vi., l. 264, p. 105:

"Madam, my mother, fetch not wine for me."

and iv., l. 407, p. 109:

"Headlong, thy doughtiness will be thy death."

In each of these cases the blank verse, commencing the speech, forces itself upon the eye and ear. Probably Mr. Abbott was reluctant to amend this flaw, unless (as seems to have been the case in the later books—see Pref. p. v.) it became very frequent. But these defects, even where they have not been amended, do not interfere with the masculine vigour of the style and the frequent felicity of expression. It has been argued elsewhere that the work was not wanted; that Messrs. Lang, Leaf, and Myers have, in combination, achieved the task of presenting the *Iliad* in English prose, and that another version is superfluous. But, unless I am mistaken, Mr. Purves's work is anterior to theirs in performance, though not in publication; furthermore, the "chief literary work" of a lifetime too early cut short must not be blotted out because others have been over the same ground; let it stand as a memorial of "the light that failed."

In any case it challenges comparison with the work of Mr. Lang and his coadjutors. Writing without access, for the moment,



to their volume, I can only speak from memory of it; to me it appears that their version is more graceful, more distinctly a work of literary art, more absolutely pleasing reading. Mr. Purves, on the other hand, in the best parts of his translation, shows a strong and eminently Homeric simplicity, with less conscious aiming at a certain style than his rivals display: they remind one more beautifully of Homer's story, Mr. Purves more powerfully of Homer's manner.

But let Mr. Purves speak for himself; first, in a scene of action; and, secondly, in a speech of powerful appeal: Hector shall burst the gate, and Priam sue to Achilles—Books xii., ll. 450-66, xxiv. ll. 485-506.

"As when a shepherd takes and lightly carries the fleece of a ram in one hand, an insignificant burden; so Hector lifted up the stone, and bore it straight toward the doors, the high and double doors, that made the firm-closed gate, which two encountering bars secured within, and a single lock-pin fastened them: he came, and stood nigh, his feet apart, that he might cast the firmer, and leant himself upon the throw, and struck the gate in the midst, and shattered both the hinges, and the stone fell inward by its weightiness, and the gate gave forth a groan, and the bars held not fast, and the doors were dashed open, this way and that, beneath the impact of the stone; and radiant Hector bounded in, his countenance like swift night; and he shone with appalling bronze, that covered him about, and he held a spear in either hand. None might have met him or driven him back, when once he had leapt within the gates; and his eyes burned with fire."

This is not perfect; the perpetual "and, and, and" gives a monotony to it; it is difficult quite to like "appalling bronze" for σμερδαλέω. Nevertheless, the action is vividly and strongly described.

Now let Priam plead.

"Remember thy father, Achilles, image of the gods; for I am old as he, upon the dismal threshold of old age: and he is molested of his neighbours, who dwell around, nor is there any to keep from him disquiet and vexation; but yet he hears that thou art alive, and takes comfort, and hath continual hope to see his son returning from Troyland; but what have I of comfort, who have begotten so many sons, the leaders of this land, and now not one is left? Fifty had I, when the sons of the Achaeans came; nine and ten from one womb, and the others handmaids bare me in my house. And all the rest are dead in battle broil; but he, mine only one, the defender of my city and my people, him thou slewest as yesterday, fighting for his own land, Hector; because of him am I come to the ships of the Achaeans, to buy him of thee, and I offer no petty price. Think, O Achilles, of the jealous gods, and have pity on the dead; and remember thine own father, for I am more miserable than he; and I have endured what earthly man hath never endured, that I should put to my mouth the hand of him who slew my son."

Here, too, there are slight flaws; the first line is ambiguous, and the emphatic οὐδὲ insufficiently marked; πῶς is omitted in the last line but one; for "mouth" one would prefer "lips." It falls short—who does not fall short?—of the pathos of the original; yet it is good, and up to this level the greater part of the translation is sustained.

In smaller matters perhaps objection may fairly be taken to the rendering of "δαίμονίη" by "Witch!" (p. 57) and by "Madcap"

(pp. 107, 112), where the adjective is masculine. One of these terms is too abusive, the other too trivial, for the measured and sardonic irony of the original term. "Atride" and "Pelide" are not pleasing to the eye, nor is the usual, though not universal, rendering of κλισίας by "booths" attractive. "Panachaeans" is defensible, no doubt, but it suggests the modern, rather prosy, adjective Pan-anglican. "Rancorous battle" is perhaps improveable. But, viewed as a whole, this translation, though I cannot think it the best that has appeared in English prose, is yet a formidable competitor with that best, and a not unworthy monument of a scholar of unfulfilled renown.

E. D. A. MORSHEAD.

*The History of Saint Dominic, Founder of the Friars Preachers.* By Augusta Theodosia Drane. (Longmans.)

To win mankind, we must fascinate them; to fascinate them, we must be winning, says a French author; and if we would understand the lives of those who founded the chief religious orders, we must remember their winning qualities, no less than their intellectual gifts, their commanding genius, and their organising power. Dominic de Guzman was born a grandee of Spain, in 1170. He was educated in the schools at Palencia, which were removed afterwards to the more celebrated university of Salamanca; and though it be the fashion to describe the twelfth century as an unlettered age, his academical studies occupied him for ten years, six years being devoted to the humane sciences, and four to the speculations of theology. In 1194 he joined himself to the Canons of Osma, who had adopted recently the institute and habit of Saint Austin; and they were not long in choosing Dominic to be their sub-prior, an office to which the archdeaconry of Osma was attached. In the retirement of a cloister, in the services of a cathedral, and in the administration of a diocese, he was exercised and strengthened for his great career.

The regularity of this quiet life was exchanged for a more active scene in 1203, when Dominic was sent upon an embassy in the bishop's train; after that, he undertook a pilgrimage to Rome, and at this time he was presented to that great Pope, Innocent III. Dominic and the bishop travelled on their return through the plains of Languedoc, which province was then given over to the Albigenses and their adherents. As these people affected a primitive or evangelical mode of Christianity, there were serious divergencies of belief and practice between them and the Catholic world of the thirteenth century. The Albigenses would have us believe that the true church failed in the reign of Saint Sylvester, "the first wealthy Pope," by acquiring temporal dominions. They denounced the mediaeval hierarchy as apostate, because it promoted or tolerated war. They were so very simple as to expect the clergy would live by the work of their own hands, as the Apostles did; they affirmed that no rents nor tithes should be paid to them, and that no property should be bequeathed to churches.

They were suspected of Manichean errors; and, under the cloak of a pretended austerity, they were supposed to conceal an unbounded license. They refused oaths; they condemned the tribunals of the church and every sort of ecclesiastical proceeding, and in return every ecclesiastical authority was willing to condemn the Albigenses. They denied purgatory, as well as the popular devotion to saints and relics; and they held that only "The Perfect" could receive or give the Sacraments. It is easier to hold this last opinion; than to act upon it. Such opinions as these are still impracticable and sterile: in the thirteenth century, they were criminal as well as foolish; for they threatened the whole fabric of society as it was then established, alike in the Church and in the State. As "The Perfect" or "The Converted" are not to be discerned with unfailing accuracy, the sacramental system, the clerical estate, and the visible church itself must be in peril, if their existence is to depend upon a line of ministers, whose only warrant is in the vain imagination of themselves and their disciples. A barren philosophy or the tenets of a school may be preserved in books, and may be revived from time to time by the zeal of occasional adherents; but a religion for mankind at large can only be provided and maintained by a visible society, with all the attributes and rights of sovereign power, of development, and of unbroken continuity.

Against the Albigenses, and against their wealthy master, the Lord of Toulouse, there were arrayed the cupidity of neighbouring princes, the faith and the fears of an established priesthood, and the inflammable zeal of an orthodox and military population. All these were directed and put in motion by the pastoral care of Innocent III., by the sermons of Dominic, and by the fierce piety of Simon de Montfort. The crusades of this champion of the mediaeval order are condemned invariably by the professors of modern sentiment; though it would be difficult to prove that the slaughtering of Albigenses was not as justifiable as the slaughtering of the Communists by this age of ours. Indeed, if there be any advantage in the comparison, it might be shown to rest with the governments of the thirteenth century. The methods of the crusade were not gentle, though its cruelties may be distributed among the combatants on either side; and it is not easy to say why the whole weight of responsibility and crime should be laid upon the victors. By their apologists, Dominic is said to have been a peaceful warrior. His chief reliance was in a blameless and philanthropic life; his weapons were his beads and crucifix; his only battles were theological encounters, and in the chronicles of the orthodox he always marches from the lists with flying colours. An historian, however, may attribute the victory according to his taste, either to the supernatural arms of Dominic, or to the more carnal weapons of De Montfort.

Dominic had gathered followers in the progress of the war; and when it ended in 1213, by the capture of Toulouse, he retired into a monastery there with six disciples,

who were to qualify themselves by a course of piety and learning for missionary labours among the survivors of the crusade. From this little beginning was developed the institute of Friars Preachers; with some difficulty the Papal confirmation was obtained, and the new Order was approved by Honorius III. in 1216. Dominic was careful to establish his children at the universities; they soon obtained houses at Paris and Bologna, and the learning of the Friars was as conspicuous as their poverty and zeal. The progress of the Dominicans was rapid; and at the second general chapter in 1221, we are told of the eight provinces into which the Order was divided, and of the sixty houses which it possessed. Among the provinces was England; and the first Friars landed there in the train of Peter des Roches, a bishop of Winchester, whose reputation is not good in the chronicles of Henry III., nor has it improved by being transferred thence to the pages of our fashionable historians. Before the Reformation, England could show fifty-six Dominican establishments; twenty-six of them were settled in country towns, where "The Friary" still has a familiar and often a comfortable sound. The Dominicans of Oxford were active and illustrious members of the university, though of their beautiful house even the ruins have disappeared; and in London only the name of Black Friars perpetuates the remembrance of an historical community. Dominic died at Bologna, in 1221; he was canonised in 1234; and in 1469 his relics were translated into that famous shrine by Nicholas of Pisa, where they now repose: "Exsultant sancti in gloria, lætabantur in cubilibus suis."

Such are the outlines of the life of Dominic de Guzman, as they might be given by a sober and yet favourable historian. The details are filled in with great minuteness, though with a prudent selection, by his present biographer; and, as she is herself a Dominican, they are filled in with even greater partiality. Two questions are debated among those who investigate the life of Dominic: one relates to the Crusade, the other to the institution of the Rosary. Was Dominic a mild and blameless preacher of repentance? or did he march at the head of the crusading armies, with a two-edged sword in his hand, inciting them to pious massacres? When the Inquisition was in power, and the Dominicans in all the pride of office, they loved to style their Patriarch "The First Inquisitor," to delineate him after their own pattern, and to invest him with the prerogatives of their calling. This view is convenient no longer, and Miss Drane proves to her own satisfaction that it was never accurate; but, if we reject this once popular version of the legend, it is not so easy to maintain that Dominic was present with the Crusade at all. If his presence be granted to Miss Drane, we may be able with her to absolve him from any aggressive part in the holy war; though it would have been a more plenary absolution if we could find that he had ever opposed himself to its worst excesses. Miss Drane must have felt the force of this reasoning, since she argues

that Dominic should be judged by the standard of his own age: to fortify her argument, she admits that age to be "semi-barbarous"; and she asserts that "there is no trace of toleration to be found in any religious body, before the Edict of Nantes." In no Christian "body," perhaps, between the first ages and our own is perfect toleration to be found; but it was a fixed principle in the Celestial Empire, among the disciples of Confucius, who formed neither the smallest nor the least virtuous portion of the human family; and, in the age of Dominic, a toleration unknown to the rest of Europe would seem to have been enjoyed by the subjects of the Mahomedans in Spain. Not only the life of Dominic, but the utterances and the policy of the Holy See, must come to be judged ultimately by the standard of the thirteenth century. It is easy enough to apply the low standard of "a semi-barbarous age" to many of the words and actions of the mediæval popes; the difficulty is to believe that the same authority should be at once semi-barbarous and infallible. It is not so easy to follow Miss Drane when she attributes the Edict of Nantes to a "religious body": that Edict was not a spontaneous concession by the Church of France; it was imposed by the wisdom of a victorious and royal convert upon a grateful but unwilling clergy; and it is its revocation that may be ascribed more truly to clerical manoeuvres.

As to the Rosary, Miss Drane appears to hold with Cardinal Newman, that "when we assert, we do not argue." "Rome has spoken," she says, "the cause is decided; and in presence of the authoritative decisions of so long a line of august pontiffs, all captious criticism must henceforth be put to silence." These are the resources of the desperate. If historical events will bear investigation, "a line of august pontiffs" is not required to demonstrate their truth; if they will not endure the tests of evidence and examination, not even pontifical assertions can make them trustworthy, for the credit of a witness can only be worth the precise value of his evidence. Though beads were in use long before the thirteenth century, though their use was not peculiar to the Christians, though the actual form and the most essential part of the Rosary as we have it now cannot be traced to Dominic, we must believe that he instituted the devotion. We may believe also, if we choose, that a pair of beads, with full instructions, was handed to Saint Dominic by the Blessed Virgin herself: but the existence of a legend is not the same thing as the truth of a legend; and the evidence, which will prove one, need not be sufficient by any means to prove the other. Miss Drane, in common with many biographers of saints, mistakes the two things; and hence, I think, she has diminished the value of a most interesting and painstaking compilation. How much wiser is the method of Joubert:

"Les merveilles de la vie des saints ne sont pas leurs miracles, mais leurs moeurs. Ne croyez pas à leurs miracles, si vous le voulez, mais croyez du moins à leurs moeurs, car rien n'est mieux attesté."

ARTHUR GALTON.

*Representative Irish Tales.* Compiled by W. B. Yeats. In 2 vols. (Putnam's Sons.)

MR. GLADSTONE not long ago issued an injunction to his countrymen to study Irish history. The exhortation certainly was not unneeded. One cannot take up the works even of eminent English historians who have had to deal with Irish affairs without being struck by the extent to which Irish history is an obscure and unfamiliar region to the English mind. Thus the other day the present reviewer, happening to look into the last edition of Mr. Green's *Short History of the English People*, found the Battle of Vinegar Hill dated at a time when the rebellion of which it was the most decisive action had not yet broken out. And this is modern history! If we look into Tudor or Norman times we find separate personages rolled into one; impossible clans evolved from misunderstood patronymics; and, in short, every possible evidence that Irish history has not been regarded as a subject worthy of serious study. It cannot be said that this state of things is likely to be affected to any good purpose by the mushroom growth of sketchy histories which sprung up to supply the demand created by Mr. Gladstone's exhortation.

A much better fruit of England's better mind towards Ireland is such a work as that with which we are here concerned. These two volumes of Putnam's very pretty Knickerbocker series will not indeed teach the inquirer anything to speak of about Irish history, nor will they give him anything available for political purposes; but they will give him the means of really learning something about Ireland and the Irish by bringing him into contact with the Irish spirit and genius, through many of its characteristic products, in many of its changeful moods. Altogether, about a dozen authors are represented in this collection. Among these we find not only such well-known names as those of Lever, Lover, and Miss Edgeworth; but several others which probably suggest little or nothing to the mass of English readers—Griffin, Carleton, the Banims, Charles Kickham. Between these two classes of writers there is a deep and important distinction. The former achieved much in their day, but their day is done: their books are the brilliant efflorescence of a transitory and unstable condition of social life which has now passed away for ever. The others, the peasant, Catholic, and Celtic writers, have little of achievement to show as yet; they lack culture, they lack art. But power and passion, observation and sympathy, they have in abundance; they are in touch with enduring realities; and if Ireland is ever to have a national literature springing from her own feelings and responding to her own spiritual needs, it is they who will be its progenitors.

The selection and editing of these tales could hardly have been put into better hands than those of Mr. Yeats, whose acute and finely-written Introduction deserves to be read with close attention. His criticisms are decisive and pregnant; and if one cannot always agree with them—he seems to



us, for instance, to rate Maguire much too highly—one must differ with the respect due to genuine thought and knowledge. His remarks on Carleton are particularly striking and interesting—that new force, which came into literary Ireland about twenty years after the publication of *Castle Rackrent*, the greatest work of the greatest writer of the dominant classes:—

"Carleton commenced writing for the *Christian Examiner*. He had gone to Dublin from his father's farm in Tyrone, turned Protestant, and began vehemently asserting his new notion of things in controversial tales and sketches. The Dublin dilettanti, and there were quite a number in those days, were delighted. Here was a passion, a violence, new to their polite existence. They could not foresee that some day this stormy satire would be turned against themselves, their church, and, above all, this proselytising it now sought to spread. The true peasant was at last speaking, stammeringly, illogically, bitterly, but none the less with the deep and mournful accent of the people. Ireland had produced her second great novelist. Beside Miss Edgeworth's well-finished house of the intelligence, Carleton raised his rough clay 'rath' of humour and passion. Miss Edgeworth has outdone writers like Lover and Lever because of her fine judgment, her serene culture, her well-balanced mind. Carleton, on the other hand, with no conscious art at all, and living a half-blind, groping sort of life, drinking and borrowing, has, I believe, outdone not only them, but her also, by the sheer force of his powerful nature. It was not for nothing that his ancestors had dug the ground. His great body, that could leap twenty-one feet on a level, was full of violent emotions and brooding melancholy."

The new spirit of Irish literature moving about to-day in its "penumbra of half culture" is also described with great insight by Mr. Yeats, whom, however, we must not wrong by quoting too much from his too short Introduction.

Mr. Yeats's selections seem, on the whole, well fitted for their purpose, and cannot be much impugned save on those grounds of personal predilection which one cannot give any reason for. Yet most people who know the prose literature of Ireland would, one thinks, have wished to find some things here, which are not, in place of others which are. Take, for instance, the selections from Carleton, of whom Mr. Yeats has written so well. Here we have four tales, of which one only, "The Battle of the Factions"—a tale full of dramatic power and grim humour—shows Carleton's real mastery of his craft. Of the other three, "Wildgoose Lodge" and "The Curse" are undoubtedly powerful pieces, but too obviously written for effect, while "Condy Cullen" is simply an ingenious trifle hardly worthy of being reprinted in a small collection of representative Irish tales. From none of these four tales would anyone suspect Carleton's mastery of tenderness and pathos, nor does any of these give us at all an adequate measure of the *vis comica* so richly shown in the humours of Findramore.

From Lever, too, something might have been taken—say, the tale of Bob Mahon's entertainment at his mansion in Castleconnell—with more of character and less of caricature than the account of Charles O'Malley's college life. And it is difficult to understand how so brilliant, cultured, and

poetic a writer as Lefanu came to be entirely overlooked. Some of his tales are not only admirable as literary art, but, in theme, are racy of the soil, as his style always is; and the duel scene from *The House by the Churchyard* is one of the supremely good things in comic fiction. But Mr. Yeats has not only left him wholly unrepresented—he has permitted his printer, on the one occasion when he mentions Lefanu's name (ii. p. 208), to present him disguised as "Lefevre."

Griffin, however, is well represented, especially by the "Death of the Huntsman." What a fine poetic touch there is in the old huntsman's account of the delights his young master has abandoned for cock-fighting:—

"Ah, what's a cock-fight, Master Hardress, in comparison of a well-rode hunt among the mountains, with your horse flying under you like a fairy, an' the cry of the hounds like an organ out before you, an' the ground fleetly like a dream on all sides o' you, an' ah! what's the use o' talking! Here he lay back on his pillow with a look of sudden pain and sorrow that cut Hardress to the heart.

"After a few moments he again turned a ghastly eye on Hardress, and said in a faint voice: 'I used to go down by the lake in the evening to hear the stags belling in the wood; an' in the morning I'd be up with the first light to blow a call on the top o' the hill, as I used to do to comfort the dogs; an' then I'd miss their cry, an' I'd stop listening to the aychoes o' the horn among the mountains, till my heart would sink as low as my ould boots. An' bad boots they wor, too, signs on, I got wet in 'em; an' themselves an' the could morning air, an' the want o' the horse exercise I believe, an' everything, brought on this fit.'"

The really interesting thing about this is that it is no literary figment; it is not Griffin's fancy that we have to thank for it; it is absolutely true to nature and fact.

Before concluding, let us say that Mr. Yeats has added greatly to the value of this collection by the fine dedicatory poem which he has prefixed to it. We hear a good deal in these days of the great diffusion of poetic talent, and are threatened with a time when there will be "nothing left remarkable" in that region which bards in fealty to Apollo hold. But after all the strain of native power is easy enough to distinguish from that finish and dignity of style—an excellent thing too—which is caught from the love and knowledge of fine models. And these stanzas from Mr. Yeats's poem, if we are not much mistaken, seem to be distinctly marked by the true rhythmic passion of the poet:—

"There was a green branch hung with many a bell  
When her own people ruled in wave-worn Eri,  
And from its murmuring greenness, calm of faery  
—A Druid kindness—on all hearers fell.

"It charmed away the merchant from his guile,  
And turned the farmer's memory from his cattle,  
And hushed in sleep the roaring ranks of battle,  
For all who heard it dreamed a little while.

"Ah, Exiles, wandering over many seas,  
Spinning at all times Eri's good to-morrow,  
Ah, world-wide Nation, always growing sorrow,  
I also bear a bell-branch full of ease.

"I tore it from green boughs, wind-tossed and hurled,  
Green boughs of tossing always, weary, weary;  
I tore it from the green boughs of old Eri,  
The willow of the many-sorrowed world."

A really good and choice collection of Irish verse would be a very welcome accompaniment to this series of prose tales, and would better deserve Mr. Yeats's happy simile of the Druid bell-branch.

T. W. ROLLESTON.

#### NEW NOVELS.

*The Mischief of Monica.* By L. B. Walford.  
In 3 vols. (Longmans.)

*Miss Maxwell's Affections.* By Richard Price.  
In 2 vols. (Chatto & Windus.)

*Narcissa Brendon.* By Edward Peacock.  
In 2 vols. (Hodges.)

*Naboth's Vineyard.* By E. E. Somerville and Martin Ross. (Spencer Blackett.)

*The Web of the Spider.* By H. B. Marriott Watson. (Hutchinson.)

*The Vril Staff.* By X. Y. Z. (Stott.)

*Poor Zeph.* By F. W. Robinson. (Willinghby.)

*My Jo, John.* By Helen Mathers. (White.)

*Envy, Hatred, and Malice.* By V. D. W. (Digby & Long.)

It is by this time unnecessary to say of a novel by Mrs. Walford that it exhibits a good deal of intellectual cleverness and fine literary art; but, as a whole, *The Mischief of Monica* is hardly up to the level of one or two of its predecessors. With perhaps the single exception of Mr. Joseph Schofield—the generous, large-hearted uncle who makes a home for Monica and Bell—the reader is not introduced to a single person who fully commands his sympathies; and the lack of any high lights of character is a defect which must militate against the attractiveness of any work of fiction which is not obviously of satirical intent. From an intellectual point of view, a graver defect is a certain indeterminateness in the presentation of the author's principal characters. Monica Lavenham, for example, is evidently intended to be an essentially noble nature, whose finer qualities have been so obscured and warped by a thoroughly worldly training that they can only be made fully manifest in the fire of a painful remorse. The artistic error is that this conception is not perfectly embodied and realised until the story nears its close. In the earlier part of the book this finer side of Monica's nature is merely talked about, not dramatically exhibited; we know that it is there, because Mrs. Walford tells us so, but we are not permitted to see it even in eclipse. The heartless deliberation with which she sets herself to rob Daisy Schofield of her lover is made to seem not a mere aberration but a natural outcome of her nature; she has no misgivings, but relentlessly pursues her scheme to its miserable issue; and when the moral crisis comes and Monica sees what she has done in its true light, the change is of the nature of a conversion—a total transformation of character—rather than the result of a struggle between contending elements of good and evil. The characters next in prominence exhibit the same kind of inconsistency. The Harry Dorrien of the first volume and the Harry Dorrien of the third volume have hardly anything in

common, and even Daisy Schofield surprises us by an exhibition of strength and nobility of nature for which we have been inadequately prepared. Elsewhere Mrs. Walford's imaginative grasp is much firmer and steadier. Joseph Schofield, Mrs. George, and the two elder Dorriens are admirable; and the details of description and situation which count for so much in work like that of Mrs. Walford are always carefully studied and delicately executed. As a matter of course, *The Mischief of Monica* is as much above the ordinary circulating-library novel as a picture by Millais is above an ordinary public-house sign; but if we judge the book by the high standard which is the only one that it is fair to apply, it can hardly be pronounced an entire success.

By the simple expedient of dismissing *Miss Maxwell's Affections* with a brief summary of the tale told in its pages, it might be made to seem one of the most commonplace of novels rather than what it really is—a vigorously conceived and delicately finished work of art. The heroine and her lover are separated by the wiles of the strong-willed schemer Lady Julia, who is determined that her niece shall make a "good" marriage, and the girl consents to become engaged to the man of her aunt's choice, who is really a very worthy, indeed noble, fellow; but a week before the wedding the lover appears again upon the scene; the unscrupulous plot is exposed, and the last chapter leaves the way clear for another marriage than that which has been arranged for. This is practically the whole story, and it will be seen that it is cast on very familiar lines—so familiar, indeed, that freshness of effect seems almost impossible; but Mr. Pryce's work, even when he chooses an unpleasant theme, has always the saving grace of originality, and *Miss Maxwell's Affections* is original and pleasant as well. Though portraits of women painted by men are, as a rule, less obviously unsatisfactory than portraits of men painted by women, it is not often that we find in a man's book a feminine figure so veraciously life-like in every detail of delineation as the figure of Gertrude Maxwell; and there could not well be any better evidence of the author's imaginative grip of the character than the strong interest he imparts to a love-story, the externals of which are so ordinary that subject counts for nothing and treatment for everything. Though love at first sight is probably commoner than it is supposed to be, it is not an artistic motive which lends itself to easy management, especially when the subject of it is a young lady who seems the reverse of impressionable; but Gertrude's sudden subjugation by an altogether undesigned appeal to her sympathies is so conceived that it seems not merely natural but inevitable, and the continuation and close of the pleasant romance sustain the interest of its fresh opening. Lady Julia is a happily individualised specimen of a familiar type, and would be good throughout were it not for that business of the lying letter, which nearly succeeds in permanently separating Gertrude from Francis Woodward. Miss Maxwell's aunt is unscrupulous enough; but the impression of her character derived from Mr. Pryce's

pages is that of a woman who would stop short of absolute falsehood, if only for the reason that she is clever enough to dispense with it. This, however, is a small speck; and, when all possible exceptions have been taken, *Miss Maxwell's Affections* must be pronounced an usually good novel.

There is not much that needs to be said about *Narcissa Brendon*. It is nothing more than a well-meant failure; for the simple reason that Mr. Peacock, though a thoughtful and cultivated man, and a by no means unpleasing writer, is utterly unable either to construct or to tell a story. The natural result of his attempt at the impossible is the production of a novel which, while it contains isolated passages of merit and interest, is as a whole a weariness to the flesh and the spirit. The characters introduced would make a respectable crowd, and they are mixed up in such a bewildering fashion that the most careful reader after a single perusal of the book would fail to pass an examination upon their relations to each other. The motives which influence them in some of the most important actions of their lives are equally incomprehensible; and, indeed, *Narcissa Brendon*, considered as a narrative, is a mere collection of problems which are not sufficiently interesting to induce any ordinary person to attempt their solution. Mr. Peacock might write pleasing essays or social sketches, but the makings of a successful novelist are not in him.

*Naboth's Vineyard* is a very bright, brisk, and readable Irish story, dealing mainly with the misdeeds of the Land League, or more properly with the misdeeds of a certain scoundrel named John Donovan, a local secretary of the notorious organisation who uses its powers to gratify his own malice and cupidity. Donovan himself is capably drawn, with much more of life than belongs to the conventional villain of fiction; and Mrs. Leonard, the grim widow who sets herself to fight the League and its secretary, and is well-nigh ruined in the attempt, is another successful creation. The plot of the story is well devised, poetic justice being achieved without any violation of probability; and *Naboth's Vineyard* is decidedly one of the best of recent Irish tales.

Mr. Marriott Watson is certainly not wanting in versatility. First he gave us his mystical romance *Marahuna*, then his thoughtful society novel, *Lady Faint-Heart*, and now we have from his pen an exciting story of New Zealand adventure which has some fresh item of stirring incident on nearly every page. Indeed, the only defect of *The Web of the Spider* is a certain lack of repose. The writer's white and coloured heroes and heroines are hurried from one peril to another at such a break-neck pace that a middle-aged reader feels as if he were losing his breath; but the harder intellectual frame or youth will doubtless be sensible only of delightful exhilaration. Mr. Marriott Watson not only knows the life that he describes but knows also how to make it realisable to others.

*The Vrill Staff* is a queer and not very attractive jumble of magic and international politics. A young Irishman, named Zeno

Norman, has succeeded in generating that potent force "vrill," of which the late Lord Lytton was the original discoverer; and as he can dispose of an army in a few moments, he easily succeeds in revolutionising Europe. The wild story is by no means easy to follow; and as it has neither skill of construction nor charm of narration, it is not particularly worth following.

Mr. F. W. Robinson, as all the world knows, has written a number of admirable novels; but, so far, the simple, beautiful, and almost too pathetic story of *Poor Zeph* must be declared his masterpiece. It has been published before, for the present writer has a distinct recollection of reading it some years ago, and having read it a second time he looks forward to reading it yet again with undiminished admiration and gusto. The breaking of the heart of a bright, beautiful girl of the people, whose life might have been a happy one if—as she simply puts it—she had been "left alone," is a sad theme, and Mr. F. W. Robinson spares none of the sadness; but there is no strain, no exaggeration, no forced sentiment—nothing but the simple, quiet truthfulness of narration which is more impressive than any cunning rhetoric. One does not often get in change for a shilling anything so perfect as *Poor Zeph*.

*My Jo, John*, by Miss Helen Mathers, is a very pretty and attractive short story. Whether such people as Colonel and Mrs. John Anderson, after twenty years of happy married life, could have had such a serious misunderstanding as that which provides the author with a narrative scheme is, to say the least, doubtful; but if we allow Miss Helen Mathers the right to invent her own tale, we must admit that she tells it with much grace and charm. Col. Anderson's secret is very ingeniously kept, and the story throughout is decidedly pleasant and readable.

It seems that some lady considers that she has been wronged by the relatives of her late husband, who have insisted, without any show of reason, upon the exhumation of the body of the deceased gentleman. This conduct, which—sad to say—was abetted by the Home Secretary, has made another lady very angry; and in her anger the other lady has made the "outrage" the theme of a story to which she gives the appropriate name, *Envy, Hatred, and Malice*. The book is utter rubbish; but if the writing of it has relieved the feelings of "V. D. W.," it has at least accomplished one good object.

JAMES ASHCROFT NOBLE.

#### SOME BOOKS ON THE COLONIES.

"UNIVERSITY EXTENSION MANUALS."—*English Colonisation and Empire*. By Alfred Caldecott. (John Murray.) We confess that we were not attracted to this book by the circumstance that it forms one of the first issues of a new series, and that a series primarily designed to aid the University Extension movement. As others may share our prejudices, it is our duty to say at once that, whatever the remaining volumes of the series may turn out to be, Mr. Caldecott's work shows no evil traces of its origin. Indeed, when we compare it with some other books that have recently been written about the colonies, we



will go so far as to say that the author's experience as a lecturer seems to have invested it with a specially practical character. Not that it reads like a spoken discourse; but it bears manifest marks of being the result of strenuous efforts to be intelligible, and of that wholesome revision of opinions which comes from intercourse between teacher and pupil. We assume the author to be himself a pupil of Prof. Seeley and Prof. Marshall, who has been compelled to think out afresh the historical and economical lessons he has learned, by contact with the people and in face of the political questions of the day. And herein consists one of the most valuable features of the book. Wide as the field is—for it includes both India and the United States, as well as the colonies commonly so-called—Mr. Caldecott does not shrink from discussing any of the problems involved, stating the facts fairly, and putting both sides of the case without *parti pris*. He recognises that a crisis has been reached in the history of the empire, and that the important thing is to bring home the whole truth, whether palatable or not, to the people of this country, with whom the ultimate decision rests. The arguments to be drawn from the past are double-edged; the commercial future is obscure. Within the next twenty years, almost any conceivable change is possible in the relations between Great Britain and her colonies; and whatever change does come about, it will undoubtedly be the most decisive event in modern history. All this Mr. Caldecott fully realises, and has written so as to make his readers realise it too. We know no book on the subject that is at once so crowded with facts, so lucid in treatment, and so pregnant with ideas. It has given us more cause for thought than any we have read for a long time. One point only have we looked for in vain, without any help from an Index. Sufficient stress does not appear to have been laid upon the financial bond that holds both India and the colonies to Great Britain, by means of their public debts. This tie may break, like the others; but if it does, it will cause even a more profound disturbance than the rest.

*An Historical Geography of the British Colonies.* By C. P. Lucas. Vol. II. (Oxford: Clarendon Press.) We ought to have noticed long ago this addition to the excellent series of volumes in which Mr. Lucas is describing the history of our colonial empire. The Introduction is quite the best general sketch of the subject in all its relations that we are acquainted with. The second volume dealt with those Mediterranean and Asiatic dependencies which are hardly colonies at all, except in so far as they are under the Colonial Office. The present volume is concerned mainly with the West Indies, which specially lends itself to the historical mode of treatment. The time, no doubt, has passed away for ever when the destinies of the empire were decided by sea-fights in the Caribbean Sea, and when immense fortunes were made out of sugar and slaves. The growth of Australia, Canada, and the Cape has changed the very meaning of the word "colony" during the reign of Victoria. But it is pleasing to believe that the West Indies still have a prosperous future before them, if they will adapt themselves to changed conditions, and, above all, if they will follow the teachings of commercial botany. Mr. Lucas always writes with admirable clearness; and it seems to us that he is particularly successful in disentangling the complicated skein of geographical and historical conditions which has made the several islands so different and yet so alike.

*Crozet's Voyage to Tasmania, New Zealand, &c., in 1771-72.* Translated by H. Ling Roth. Illustrated. (Truslove & Shirley.) Mr. Ling Roth possesses the gift of knowing what out-of-

the-way jobs of literary work are worth doing, and then of performing them with such completeness as the nature of the case permits. His monograph on the Aborigines of Tasmania (1890, privately printed) is one of those rare books that may be called final: it sums up everything that can now be learned about a closed chapter of human history. Not less thorough, if less generally interesting, is the *Guide to the Literature of Sugar* which he also issued last year. The present volume, though nominally a translation from the French, has been so enriched by notes and illustrations as to be an indispensable record of the discovery of New Zealand. Crozet—who has left his name to a small group of uninhabited islands in the Southern Ocean—wrote the account of a French voyage of discovery in which he took part, between the dates of Cook's first and second voyages. It is pleasing to find that, while Crozet praises in the highest terms the exactitude of Cook's chart, Cook uses similar language about Crozet's abilities, when he afterwards met him at the Cape. The French expedition was under the command of Captain Marion, who ultimately met with the same fate as Cook, being treacherously murdered by the natives of New Zealand. The scientific results of the voyage were not great; for the original scheme of exploring the Antarctic Ocean was soon abandoned. After a short visit to Van Diemen's Land (then thought to form part of Australia), where the natives were found quite impracticable, Marion rounded the North island of New Zealand, and anchored in Cook's Bay of Islands, which is still known by the same name. Here the Maoris at once showed themselves most friendly, and appointed Marion to be their grand chief. Why they suddenly changed and massacred the whole party on shore without warning, Crozet professes himself unable to explain. One theory is that it was in revenge for outrages committed by another French ship two years previously. According to Maori tradition, Marion violated *tabu* and was in other ways aggressive. However, the intimacy that continued for just one month allowed Crozet to obtain a great deal of accurate information about the habits of the Maoris, which the editor has illustrated from other sources. His plates are mostly reproduced from old water-colour drawings in the British Museum by Charles Heaphy, who was draughtsman to the New Zealand Company from 1845 to 1853. He has also given two maps, prepared from Crozet's log and charts in the naval archives at Paris; and a number of woodcuts showing specimens of Maori art.

*The Voyage of Francois Leguat.* Edited by Captain Pasfield Oliver. In 2 vols. (Printed for the Hakluyt Society.) None will blame the council of the Hakluyt Society for admitting a book of considerably later date than any that has previously appeared in their series. Leguat's *New Voyage to the East Indies*—for such is the original title—was first published, in both English and French, in 1708. Its historical importance consists in the fact that it gives a detailed description, long believed to be unique, of the extinct Solitaire of Rodriguez Island, a near relation of the Dodo of Madagascar. The veracity of Leguat's description has been confirmed in recent years by the discovery of abundant bones, which have permitted the reconstruction of several complete specimens, in the British Museum and elsewhere. Still more curious is the discovery of a MS. in the archives of the Ministry of Marine at Paris, dating from about 1730, which gives an account of the Solitaire, confirming that of Leguat, but manifestly not borrowed from it. Leguat also mentions another bird which he calls the Giant, six foot high, to be found in the marshes of Mauritius. Of this, as of the Solitaire, he gives a picture—both here repro-

duced in facsimile. Concerning this bird there is more doubt, for no remains of it have been found. But Prof. Schlegel, of Amsterdam, wrote in 1857 an elaborate paper, suggesting that it may have been a gigantic species of water-hen or rail; and Mr. R. W. Shufeldt, of the Smithsonian Institute, has constructed an ingenious restoration on that hypothesis. Leguat further gives an account of the colossal tortoises of Rodriguez, and of the manati or dugong, both of which are now extinct. Quite apart from its special contributions to natural history, Leguat's book is worth reading. The writer was a Huguenot, exiled from France on the revocation of the Edict of Nantes, being then nearly fifty years old. With half a dozen fellow exiles, he set out in a Dutch ship to colonise some isle of Eden in the Indian Ocean, while others settled at the Cape, where they have prospered to this day. After much suffering, and being carried as a prisoner to Batavia, he finally came to England, where he died at a very advanced age. He was both a well-read man and a good observer; but it must be added that his narrative lies under the imputation of having been doctored by a certain anti-Jesuit pamphleteer, named Maximilien Misson. The present editor has obtained expert assistance to identify the fauna and flora referred to, and has himself added an excursus upon the discovery and history of the Mascarene group of islands. Not everybody knows that Rodriguez is now a British colony.

*South Africa from Arab Domination to British Rule.* Edited by R. W. Murray. With Maps, &c. (Edward Stanford.) Mr. Murray, who is well known as the proprietor and editor of a leading newspaper at Cape Town, has here brought together, in one volume, several miscellaneous articles about South Africa, the general aim of which is not very clearly expressed by the title. Of Arab domination we are told little, for there is little to be told; and as for British rule in the regions once dominated by the Arabs, it is a matter rather of promise than of performance. The real subject of the book is the history of the Portuguese in South-Eastern Africa, especially in the auriferous tract to which attention has been directed by the exploits of Mr. Cecil Rhodes. Prof. A. H. Keane begins with a general summary, full of linguistic and geographical information. Perhaps his most interesting point is the examination of the famous empire of Monomotapa. He shows that Monomotapa was really the name, not of an empire, but of an emperor, being a title which probably means "lord of the mines." He also quotes from De Barros the earliest description of the ruins of Zimbae, now being explored by Mr. Theodore Bent. Then follow a number of extracts, translated from the Dutch of Dapper's *Africa* (Amsterdam, 1685), which describe the empire of Monomotapa. Passing over brief summaries of the colonisation of the extreme south by the Dutch and the English, and of the recent advance northwards into the interior, the book concludes with two chapters which at least possess the merit of being written by eye-witnesses; one describes the march into Mashonaland, the other the condition of the Portuguese settlements on the coast. We have left to the last the most valuable part of the book—namely, the maps. They include reproductions of a Portuguese map of 1591, and a Dutch map of 1668; coloured maps showing the widest extent of Portuguese claims, and the actual partition that has been agreed to; and a surveyor's chart of the route to Mashonaland, giving the post-stations and other details. They are on a large scale, and therefore rather awkward to consult, but they are extremely interesting.

J. S. C.

## NOTES AND NEWS.

IN connexion with the Folk-lore Congress, we may mention that Mr. G. S. Gomme is writing a work on Folke-lore and Ethnology, which will contain a complete statement of his views as to the functions of folk-lore as a means of ethnological research, and as to the principles to be applied in the scientific analysis of custom and belief.

*Events in the Taping Rebellion* is the title of a work based upon MSS. copied in the handwriting of General Gordon, which will be published in about ten days hence by Messrs. W. H. Allen & Co. It is edited by Mr. Egmont Hake, who has added a biography, and also an introduction explaining the relations between the foreign powers and China during the Rebellion.

THE next number of the *Asiatic Quarterly Review* will contain an account of Col. Grambschewsky's explorations in the Pamir, and of his misunderstanding with the Indian Government.

MESSRS. CHAPMAN & HALL, the publishers of Dickens, announce a volume entitled *A Week's Trump in Dickensland*, together with personal reminiscences therein collected, by Mr. W. R. Hughes, the biographer of Constance Naden. It will be illustrated by Mr. F. G. Kitton and others.

DR. W. J. ROFFE is preparing a Shakspeare Word-Book, a one-volume abridgment of Schmidt's Shakspeare Lexicon, with some revision. He will mark the once-used words with a special sign, and put another to those words with which, though printed in Shakspeare's volume—like the text of "Henry VIII.," "Titus," "Henry VI.," &c.—Shakspeare had, in the opinion of the best judges, little or nothing to do.

IN connexion with the Fitton-Herbert theory of Shakspeare's Sonnets, Mrs. Newdegate, of Arbury Hall, has found out that the Fitton badge was the pansy; so that when the jilted Shakspeare put into the mouth of the deserted Ophelia, "There is Pansies; that's forthoughts," he may have been thinking of his own Mary Fitton, if she ever was his love. At any rate, Mrs. Newdegate has discovered the cause of the frequent appearance of the pansy among the decorations of the Newdegates' seat, Arbury, for the Lady Newdegate of Queen Elizabeth's time was once Miss Ann Fitton.

WE may add that Mr. T. Tyler has come to the following conclusions, as the result of a visit to Arbury last week: that there is no portrait of Mary Fitton at Arbury; that the contrary supposition resulted from a curious mistake to be dated back, perhaps, to about the end of the last century; and that the only known representation of this now famous lady is the dark-haired, dark-complexioned figure at Gawsworth in Cheshire. Mr. Tyler hopes to say more on the matter shortly.

THE volume entitled *With My Friends: Tales Told in Partnership*, which Messrs. Longmans are to publish immediately, is intended to be a serious experiment in collaboration. It will contain six short stories, in each of which Mr. Brander Matthews has taken a part, together with Mr. Walter Pollock, F. Anstey, and others; and also an essay on the art of literary partnership.

THE initial volume of the "Victoria Library for Gentlewomen" (Henry & Co.) will appear in a few days. It is entitled *The Gentlewoman in Society*, and its author is Lady Violet Greville. It will be followed in November by *The Gentlewoman's Book of Hygiene*, written by Mrs. Kate Mitchell, M.D.

A NEW work on elocution, by Mr. J. Raymond Solly, entitled *Acting and the Art of Speech*, at

the *Paris Conservatoire*, is announced for immediate publication by Mr. Elliot Stock.

AMONG the articles in the new volume of *Chambers's Encyclopaedia* (vol. viii.), which will be ready shortly, are the following: "Peasant Proprietorship," by Mr. Jesse Collings; "Peking," by Prof. Legge; "Pelagians," by Mr. F. B. Jevons; "Pentateuch" and "Book of Proverbs," by the Rev. J. S. Black; "Pepys," by Mr. H. B. Wheatley; "Perfumery," by Mr. C. A. Piesse; "Periodicals," by Mr. W. T. Stead; "Persia," by Sir R. M. Smith; "Personality" and "Philosophy," by Prof. Andrew Seth; "Pern" and "Pizarro," by Mr. Clements R. Markham; "Pessimism," by Prof. W. Caldwell; "Peterborough" and "Pope," by Mr. H. D. Traill; "Philippine Islands," by Prof. A. H. Keane; "Philology," by Dr. Peile; "Phoenicia," by Canon Rawlinson; "Phonetics," by the late Dr. Alexander Ellis; "Phonograph," by Mr. T. A. Edison; "Pitt," by Mr. W. E. H. Lecky; "Plato," by Mr. D. G. Ritchie; "Plutarch," by Dr. H. A. Holden; "Poetry," by Mr. Edmund Gosse; "Poland," by Mr. W. R. Morfill; "Polar Exploration," by Mr. J. S. Keltie; "Police," by Mr. James Monro; "Political Economy," by Mr. T. Kirkup; "Pope," by the Rev. W. Hunt and Father Gasquet; "Praed," "Prior," and "Richardson," by Mr. Austin Dobson; "Pre-Raphaelitism," by Mr. W. Holman Hunt; "Prisons," by Sir E. F. Du Cane; "Psalms," by Prof. Cheyne; "Psychology," by Prof. Sorley; "Q," "Rome," and "Runes," by Canon Isa c Taylor; "Quaternions," by Prof. Knott; "Rabelais," by Mr. Walter Besant; "Raeburn," by Mr. J. M. Gray; "Raphael," by Sir Joseph Crowe; "Reade" and "Rogers," by Mr. F. H. Groome; "Public Records," by Mr. Walter Rye; "Reformation," by Mr. T. Hume Brown; "Religion," by Prof. Flint; "Rembrandt," by Mr. P. G. Hamerton; "Rose," by Mr. R. D. Blackmore; "Rossetti," by Mr. W. M. Rossetti; "Ruskin," by Mr. E. T. Cook.

A NEW edition of Mr. Oscar Wilde's poems is about to be issued by Mr. Elkin Mathews, with a new cover, designed by Mr. C. S. Rickett. The original edition has been out of print for some time.

MR. JOSEPH HATTON'S *By Order of the Czar* has now reached an eighth edition, the demand for it having been particularly great during the last two months. His new novel, to be entitled *The Princess Mazaroff*—a love story, with Russia again for its scene—will be published by Messrs. Hutchinson immediately.

MR. T. FISHER UNWIN has ready the second edition of Miss Kettle's *Magic of the Pinewoods*.

WE are asked to state that the *Anti-Jacobin* is to be enlarged, improved, and more handsomely printed. The change will probably be made at the end of this month, when the winter season commences.

AMONG the articles in the forthcoming number of the *Religious Review of Reviews* will be "The Church Revival in Wales," by the Dean of St. Asaph; "The Christian Kingdom Society," by the editor; "The Work of the Church Missionary Society"; and sermons by Canon Scott Holland and the Rev. W. Leach.

DR. FARIS NIME, the distinguished Arabic scholar, is now in London on a short visit as the guest of Prof. H. A. Salmón. During the last fifteen years Dr. Nime has, in conjunction with Dr. Y. Sarrout, conducted the monthly Arabic review, *Al-Mukhtaf*, of Cairo, which may be considered the leading journal of the kind published in the East.

THE International Folk-lore Congress of 1891 has been a great success, even though it failed to attract any visitors from Germany, the

original home of the study. Much of this success was due to the preliminary labours of the committees, of which Mr. Gomme, Mr. Jacobs, and Mr. Ordish were respectively chairmen. If the spirit of controversy ever threatened to wax warm, it was impossible that it could survive the light banter of the president, whose speech at the dinner was even more effective than his inaugural address. The papers read—of which perhaps the two most notable were those by Mr. C. G. Leland on "Etruscan Magic," and by Miss Owen on "Voodoo Magic"—have been reported in the daily newspapers, especially in the *Times*, at greater length than the ACADEMY can afford. We must content ourselves here with expressing our gratification at the quaint and instructive entertainments so admirably performed at the Mercers' Hall on Monday night. The ancient virtue of hospitality, which stamps the brotherhood of folk-lorists, was conspicuous throughout all the proceedings of this pleasant Congress.

MR. OSWALD CRAWFURD has accepted the post of chairman of committee of the proposed Authors' Club, whose range of membership will be wide enough to include journalists and also those who do not claim to follow the profession of letters. Women, however, according to the present arrangements, are to be excluded; and some of them, under the chairmanship of Mrs. Stannard (John Strange Winter), have resolved to found a similar club of their own, with an annual subscription of less than five guineas.

A Russian Priest has not been "blackened out." On the contrary, the *Ruski Viedomosti*, of Moscow, has been able to give a favourable report of Mr. Gausson's English translation:

"In the West they still continue to follow our literary progress attentively. M. Potapenko's story *On Active Service* has recently appeared in London in the 'Pseudonym Library,' and is called by the translator *A Russian Priest*. The translation is carefully performed, with a comprehension of the spirit of the Russian language."

THE next monthly meeting of the Library Association of the United Kingdom will be held on Monday, October 12, at 20, Hanover-square, when the following papers will be read:—(1) "Critical Analysis of the Association's Work (1877-1891), with Suggestions for Future Operations," by Mr. J. D. Brown, of the Clerkenwell Public Library; (2) "Can Mudie help the Public Libraries?" by Mr. J. Y. M. MacAlister (taken as read at the Nottingham meeting, now to be read for the sake of discussion).

THE Historical Society of Aix-la-Chapelle discussed at a recent meeting a question of more than local interest. The subject under consideration was, Where is Lord Heathfield, the defender of Gibraltar, buried? Two months before his death he retired to a favourite seat of his—Castle Kalkofen, near Aix-la-Chapelle—and there he died, on July 6, 1790. A former proprietor of the estate says that he was buried in a dense wood, lying south-east of the Schloss. But no trace exists; no stone, no monument marks the spot. Perhaps some English reader can aid the local savants in their researches? It may be added that the *Politische Merkur* of those days attributed the general's death to the "excessive use of the Aix-la-Chapelle waters."

UNDER the heading of "Social Verse"—which we can hardly suppose to have been chosen by the author—the *Forum* for October prints a review by Mr. Swinburne of the new edition of Mr. F. Locker-Lampson's "Lyra Elegantiarum." In its praise and its blame, in its epithets and its alliterations, it forcibly recalls some of its author's early writings. But was it worthy of a Balliol man to publish this



doggerel—even in an American magazine—upon an *alumnus* of his own college?

"There was a bad poet named C—  
Whom his friends found it useless to puff:  
For the public, if dull,  
Has not quite such a skull  
As belongs to believers in C—."

#### UNIVERSITY JOTTINGS.

FULL term begins at Cambridge on Tuesday next, October 13; the Oxford term begins at the end of the same week.

ON Thursday of last week Dr. Peile, master of Christ's College, was admitted to the office of vice-chancellor at Cambridge for the current year. The address of Dr. Butler on resigning that office, which was delivered in English, occupies five pages in the *University Reporter*.

PROF. R. C. JEBB has been selected as the Conservative candidate for Cambridge in the room of the late Mr. Raikes. The nomination, which is equivalent to the election, was to take place to-day (Saturday). Representatives of the physical sciences, and professors of law and political economy, are not unknown in parliament; but we believe that this is the first example of the classical scholar in politics. At the same time, Sir George Stokes has announced that he will not again come forward at the next general election.

PROF. JOHN F. HALES, Clark lecturer in English at Trinity College, Cambridge, announces two courses of lectures for next year—on "Bacon and other Essayists," and on "Shakspeare's Comedies."

THE Rev. Alfred Caldecott, of St. John's College, Cambridge—whose little book on *English Colonisation and Empire* is noticed in another column of the ACADEMY—has been appointed to the vacant chair of logic and mental philosophy in King's College, London, where it happens that he succeeds another Johnian.

PROF. REGINALD STUART POOLE announces two courses of lectures at University College, London, during the current term—on "Egyptian and Phœnician Archaeology." The first lecture of each course is open to the public; and every lecture will be illustrated by a visit to the galleries of the British Museum. In addition, Mr. F. W. Rudler, curator of the Museum of Practical Geology, will deliver a course of six lectures, on behalf of the professor, upon "Prehistoric Archaeology," dealing with the palæolithic and neolithic ages, the bronze period, and lake-dwellings.

A COURSE of ten lectures will be delivered at Queen's College, Harley-street, on Mondays at noon, beginning on October 12, by Prof. H. F. Wilson, on "The Fragments of the Greek Lyric Poets (exclusive of Pindar)." Mr. Farnell's recent edition of the Fragments will be used.

PROF. WILLIAM P. DICKSON, of Glasgow, has published a pamphlet (Maclehose), criticising the draft ordinance for degrees in arts issued by the Scottish Universities Commission. His chief complaint is that this draft ordinance authorises no less than thirty optional subjects of study for graduation, including such special departments of learning as Sanskrit and Hebrew, ecclesiastical history and public law. One of his arguments is that no Scottish university but Edinburgh is in a position to give instruction in many of the proposed subjects. He further insists upon the supreme importance of establishing an entrance examination, not only for "graduands"—we commend the word to Dr. Murray—but also for all public students, reserving to professors the right to admit *auditores tantum*.

#### ORIGINAL VERSE.

TO EDWARD CLODD.

FRIEND, in whose friendship I am twice well-starred,  
A debt not time may cancel is your due;  
For was it not your praise that earliest drew,  
On me obscure, that chivalrous regard,  
Ev'n his, who, knowing fame's first steep how hard,  
With generous lips no faltering clarion blew,  
Bidding men hearken to a lyre by few  
Heeded, nor grudge the bay to one more bard?  
Bitter the task, year by inglorious year,  
Of suitor at the world's reluctant ear.  
One cannot sing for ever, like a bird,  
For sole delight of singing! Him his mate  
Suffices, listening with a heart elate;  
Nor more his joy, if all the rapt heav'n heard.

WILLIAM WATSON.

#### THE COMING PUBLISHING SEASON.

MESSRS. GRIFFITH, FARRAN & Co.'s  
ANNOUNCEMENTS.

*Fiction*.—"His Sister's Hand," by C. J. Wills, in 3 vols.; "A Fatal Silence," by Florence Marryat, in 3 vols.; "Clement Barnold's Invention," by Lionel Hawke; "Allan's Wife," by H. Rider Haggard, new and cheaper edition; Additions to the Standard Library—"Misadventure," by W. E. Norris; "A Born Coquette," by the author of "Molly Bawn"; "Naboth's Vineyard," by the author of "An Irish Cousin"; "Just Impediment" and "An Evil Spirit," by Richard Pryce; "Nan, and other Stories," by L. B. Walford; "Only a Shadow," by D. Christie Murray and Henry Herman; "Presumption of Law," by a Lawyer and a Lady; "Jack and Three Jills," by F. C. Phillips; and "Jaleberd's Bumps," by James Greenwood.

*Miscellaneous*.—"Memoirs of the Prince de Talleyrand," edited, with notes, by the Duc de Broglie, of the French Academy, translated by Mrs. Angus Hall, vol. iv., with portraits; "General Craufurd and his Light Division," with many anecdotes, a paper and letters by Sir John Moore, and also letters from the Right Hon. W. Windham, the Duke of Wellington, Lord Londonderry, &c., edited by the Rev. Alexander H. Craufurd, with portrait; "Notable Generals and their Notable Battles," by Major Percy Groves, with illustrations in black and white by Lieut.-Col. Marshman; "Evenings Out," or, The Amateur Entertainer, by Constance Milman; "Twenty Minutes' Drawing-Room Duologues, &c.," by Harriet L. Childe Pemberton; "Possible Plays for Private Players," by Constance O'Brien; "The Heart of a Girl," a Thesis; "Egyptian Science," by V. E. Johnson; "The Shelley Birthday Book," compiled and edited by J. R. Tutin; and "The Bijou Byron," in 12 monthly volumes.

*Educational*.—"Darnell's New Series of Penny Copy Books," for elementary schools, arranged in six parts; "The Geography of Durham," with a map; "Drawing Books for the Standards," an entirely new series, in twelve parts; "Up to Date' Arithmetic," mathematical examples for school and home use, arranged in six parts; and "How to Teach Drawing—Drawing under the Education Code," a practical guide for the teacher of drawing in elementary schools.

*Theological*.—"The Sacrifice of Praise," or, The Holy Eucharist, according to the use of the Church of England. Interleaved with Instructions and Devotions for the use of Communicants. Together with the Litany, and a brief Introduction concerning the Meaning of the Christian Sacrifice and the Ritual Accessories of the Service; "The Gospel Narrative," a Life of Christ, collated from the Authorised Text of the Four Gospels, with

Notes of all material changes in the Revised Version, and an Epitome and Harmony of the Gospels, forming together a complete narrative, in chronological order, of the Life and Discourses of Our Lord Jesus Christ, as derived from a synoptic view of the four Gospels, by Sir Rawson W. Rawson; "Messages from the Cross to the World," by the Rev. E. H. Taylor; "Thought Seed for Holy Seasons," by the Rev. Robert S. Barrett; "A Further Explanation of the Church Catechism for the Elder Classes in Sunday and Day Schools, and for Confirmation Candidates," by Mrs. C. D. Francis; "The Westminster Library" forthcoming volumes: "The Prayer-book of Queen Elizabeth"; "The Apostolic Fathers," vols. i. and ii.; "Sermons and Essays on the Apostolic Age," by Dean Stanley; "The Prose Works of Bishop Ken."

*Story Books for the Young*.—"Granny's Wonderful Chair and its Tales of Fairy Times," by Frances Browne, illustrated with 16 coloured and 63 black-and-white pictures by Mrs. Seymour Lucas; "Twice Four," original stories by E. Nesbit, Mrs. Patchett Martin, Mrs. Gellie, Alice Weber, Theo. Gift, Rowe Lingston, Miss Edwards, Mrs. Worthington Bliss, with 8 coloured illustrations; "Some Sweet Stories of Old," Boys of Bible Story, by the Rev. C. J. Ridgeway, with 8 coloured illustrations and 28 black-and-white paper boards; "Nobody's Business," by Edith Carrington, illustrated by Etheline E. Dell; "A New Book of the Fairies," by Beatrice Harraden, illustrated by E. Lupton; "Those Children," by Helen Milman, with illustrations by Emily J. Harding; "The Children's Casket of Favourite Poems for Recitation," compiled by Annie M. Hone; "Burr Junior: his Struggles and Studies at School," by G. Manville Fenn, illustrated by A. W. Cooper; "With the Green Jackets; or, The Life and Adventures of a Rifleman," by Major J. Percy Groves, with illustrations by Lieut.-Col. Marshman; "Fay Arlington," by Anne Beale, with illustrations by Marcella Walker; "Changed Lots; or, Nobody Cares," by Frances Armstrong, illustrated by Annie S. Fenn; addition to the Boys' Own Favourite Library: "A Journey to the Centre of the Earth," by Jules Verne, with 53 illustrations by Rion; addition to the Girls' Own Favourite Library: "Mischievous Makers; or, The Story of Zipporah, the Jewish Maiden," by M. E. Bewsher, illustrated. "The Triumphs of Modern Engineering," by Henry Frith, illustrated; "Paul Blake" and "Luke Ashleigh," by A. T. Elwes, illustrated by George Du Maurier; "Adventures in Australia; or, The Wanderings of Captain Spencer in the Bush and the Wilds" and "Anecdotes of the Habits and Instincts of Animals," by Mrs. R. Lee, illustrated by Harrison Weir; "Among the Zulus: the Adventures of Hans Sterk in South Africa," by Gen. A. W. Drayson, illustrated; "The Young Governess," a tale for girls, illustrated; new books in "Coronet Series": "Tarbucket and Pipeclay," by Major J. Percy Groves, illustrated by J. Schonberg; "Nimpos Troubles," by Olive Thorne Miller, illustrated by Mary Hollock and Sol. Eytinge; "True Stories from African History," by W. Pimblett, profusely illustrated; "True Stories from Greek History," by Mrs. Alfred Pollard, fully illustrated; the "Old Corner Series": "Ali Baba and the Forty Thieves," illustrated by A. Chasemore; "Goody Two Shoes," illustrated by W. J. Hodgson; "Jack the Giant Killer," illustrated by W. J. Hodgson; the Newbery Toy Books: "The Book of Bedtime," "The Book of Playtime," "The Book of Daytime," by M. Cook.

MESSRS. WELLS GARDNER, DARTON & Co.'s  
ANNOUNCEMENTS.

"Pastoral Letters and Synodal Charges" delivered to the clergy and laity in the diocese

of Lichfield, by Dr. MacLagan, Archbishop of York; the first two volumes of "The National Churches," edited by P. H. Ditchfield; I. "The Church in Germany," by the Rev. S. Baring-Gould; II. "The Church in Spain," by the Rev. Frederick Meyrick; "A Manual for Sundays," by the Rev. F. C. Woodhouse; "Words for the Weary," by Rev. G. H. Sharpe, with Preface by the Archbishop of York; "The Authority of the Church," as set forth in the Book of Common Prayer, Articles, and Canons, by the Rev. Dr. Morgan Dix; "The Intermediate State," an Essay upon the Relation of Prayer to a Conscious and Progressive Life in the Intermediate State, by the Rev. Arthur Williamson; "The Activities of the Ascended Lord," adapted by permission from addresses by Canon Body; "Sunday Key-Notes," a little book of devotions for each Sunday and Saint's Day, by M. E. Townsend; a large paper edition of "The Rambles of a Dominic," by Francis A. Knight; "The Little Treasure Book," a Selection of Poems and Hymns for reading and recitation, edited by Miss Braumston; "The Legend of Dahut, and other Poems," by S. E.; "Heroes of Modern Days," by Mrs. Herbert Percival; "Christiana," the Story of "The Pilgrim's Progress" (second part) simply told, by Helen L. Taylor; "Geoff and Jim," by Ismay Thorn; "Darton's Leading Strings," with numerous illustrations by T. Pym, and other artists; "The Quest of Jack Hazelwood," by Marion Andrews; "In Nelson's Days," by George Hewett; also the annual volumes of *Friendly Work, Friendly Leaves, Chatterbox, Sunday, The Prize, The Artist, Mothers in Council, The Young Standard Bearer, &c.*

#### THE NEW ENGLISH DICTIONARY.

THE Delegates of the Clarendon Press are to be congratulated on the proved success of their plan for accelerating the progress of the greatest publishing enterprise that the world has known. Last July appeared the first part of Volume III. of the *New English Dictionary*, containing the greater portion of the letter E, which had been edited independently by Mr. Henry Bradley, on the lines laid down by Dr. Murray, and with his cordial assistance. Now, after an interval of less than three months, Dr. Murray has himself brought out another Part, containing a large instalment of the letter C. When we add that each Part consists of more than 500 pages, closely printed in treble columns, some idea may be gained of the material difficulties that have been overcome. Of the quality of the work, this is not the occasion to speak. We must here content ourselves with the hope that additional Parts will follow with similar speed, and that the public will thus be taught to recognise, better than they have done hitherto, the practical utility of the learning placed at their disposal.

The following are some facts gleaned from Dr. Murray's Prefatory Note. The present Part extends from the beginning of CLO- to the word CONSIGNOR. Three-fourths of it are occupied with the vast mass of words beginning with the Latin prefix *con-*, *com-*, *con-*, without, however, reaching the end of the *con-* words. Hence, while the earlier pages contain many words of Old English origin—including the important word "come," which takes up 23 columns, the largest space yet claimed by any word in the Dictionary—there follow 200 pages of words exclusively Romanic, amid which the word "con" and its few derivatives are the sole representatives of the original stock of our language.

The words thus derived from Latin (directly, or through French) are, mainly, verbs and their derivatives, expressing some of the most important general and abstract notions in the

language. Of these, the etymology and form-history offer, in general, little difficulty, though the exact circumstances in which the words entered English are not always evident. But the sense-history is often extremely difficult to trace: from the beginning, the English "grip" of many of these words has lacked firmness and precision, and this has led to their employment in an immense variety of vaguely defined shades of meaning and use.

Among the class of words interesting for their derivation and form-history—on which the historical treatment has thrown new light, or dispelled the errors of unscientific assumption—are "cockatrice," "cockney," "clough," "clow," and "comely." Under "cold" will be found a table of affinities of the various derivatives of the Teutonic root *kal*, showing the relations of "cold," "cool," "chill," "akele." Important early references are given for certain words that have entered the language at times more or less recent—such as "coach," "coco," "coffee," "colonel," "comet," "communism."

In no previous part of the vocabulary have the current Dictionaries been found so deficient, or so infected with error. The great number of bogus or ghost words, originating in mistakes of many kinds and of many authors, from the early days of English lexicography onwards—which have been uncritically copied by one compiler from another, until, in recent compilations, their number has become serious—has induced Dr. Murray and his coadjutors to prepare "A List of Spurious Words Found in Dictionaries," to be given at the end of the work, to which list such *verba nihili* are relegated from the text.

This last piece of information is interesting, for more reasons than one. Not less interesting is it to find Dr. Murray looking forward thus confidently to "the end of the work."

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- ALDREYER, H. 1502–1555. Ornamente. Facsimiles . . . neu besg. v. P. Secher. Regensburg: Copenrath. 10 M.  
CYON, E. de. La Russie contemporaine. Paris: Calmann Lévy. 3 fr. 50 c.  
GEVILLE, H. L'Héritière. Paris: Plon. 3 fr. 50 c.  
JULIEN, Ad. Richard Wagner: sa vie et ses œuvres. Paris: Lib. de l'Art. 40 fr.  
LE ROUX, Hugues. Portraits de cire. Paris: Lesène. 3 fr. 50 c.  
QUINET, Mlle. Edgar. Le Vrai dans l'éducation. Paris: Calmann Lévy. 3 fr. 50 c.  
SCHUMACHER, K. E. prähistorische Ciste im Museum zu Karlsruhe. Heidelberg: Siebert. 8 M.  
WILLE, R. Das Feldgeschütz der Zukunft. Berlin: Eisen-schmidt. 6 M.  
ZANGEMEISTER, K. Die Wappen, Helmzierden u. Standarten der grossen Heidelberger Liederhandschrift (Manesse Codex) u. der Weingartener Handschrift in Stuttgart. 2. u. 3. Lfg. Heidelberg: Siebert. 7 M. 50 Pf.

##### THEOLOGY, ETC.

- FICKER, J. Die Konfutation d. Augsburgerischen Bekenntnisses, ihre erste Gestalt u. ihre Geschichte. Leipzig: Barth. 10 M.  
FUNK, F. X. Die apostolischen Konstitutionen. Eine literar-histor. Untersuchung. Rottenburg: Bader. 6 M.

##### HISTORY, LAW, ETC.

- CECI, L. La lingua del diritto romano. I. Le etimologie dei giuriconsulti romani raccolte ed illustrate. Turin: Loescher. 6 fr.  
CHOLET, le Comte de. Etude sur la Guerre bulgare-serbe. Paris: Baudoin. 5 fr.  
GORAL, A. La République de Berne et la France pendant les guerres de religion. Paris: Gédalge. 5 fr.  
GODCHOT, le Capitaine. Les Neutres: étude juridique et historique de droit maritime international. Paris: Challamel. 7 fr. 50 c.  
KEMPS, E. Die Rechtsquellen der Gliedstaaten u. Territorien der Vereinigten Staaten v. Amerika. Zürich: Füssli. 3 M.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- MASCARÉ, E. Traité d'optique. Paris: Gauthier-Villars. 44 fr.  
Tocco, F. Le Opere inedite di Giordano Bruno. Florence: Loescher. 4 fr.

##### PHILOLOGY, ETC.

- CORPUS inscriptionum latinarum. Vol. III. Supplementum. Pars II. 29 M. Vol. VIII. Supplementum. Pars I. 52 M. Berlin: Reimer.

- GRIGER, W. Lautlehre d. Balúci. München: Franz. 2 M.  
GRIMM, J. u. W. Deutsches Wörterbuch. 8. Bd. 7. Lfg. Romanbauer—Ruck. Bearb. unter Leitg. v. M. Heyne. Leipzig: Hirzel. 2 M.  
PERSSON, P. Studien zur Lehre v. der Wurzelweiterung u. Wurzelvariation. Upsala. 8 M. 80 Pf.

#### CORRESPONDENCE.

##### ALLEYN AND SHAKSPERE: A WARNING.

Lyme Regis, Dorset: Sept. 30, 1891.

When trying to date some document dateable only by internal evidence, students desirous to fix a year before which the document in debate could not have been written often have recourse to the negative argument, that it is not mentioned by some writer whose age is ascertained, and who must, it is thought, have known and noticed it had it been then in existence. Especially is this argument now in favour with critics who approach a question with some predetermined theory, dominant over their own minds, to support. But this line of reasoning has been always regarded with a certain scepticism (like the somewhat analogous argument from discrepant details in point of diction or metre), by readers free from that species of veiled dogmatic prejudice which the Germans have delicately named "tendency."

So remarkable an instance of the fallacy of this negative argument was given in the last number of the ACADEMY (September 26), that I venture to repeat it from your interesting review of Alleyn's Life:

"It is worth notice that, although he was contemporary with Shakspeare, and, like him, a theatrical manager, no mention of the name of the great dramatist occurs in Alleyn's diary or papers, except the record of the fact that he gave fivepence for a copy of Shakspeare's Sonnets."

Every condition for the notice of Shakspeare (and the case equally meets that of those, if any such survive, who question his identity) appears to have been here fulfilled. Alleyn was his contemporary; he practised and lived by the same art; he also held theatrical property; he must have met or heard of Shakspeare a thousand times. His journal is unquestionably authentic; it is copious, it is (I believe) preserved in its integrity. Yet Shakspeare, as we see, is noticed only once, and that as sonneteer, not as dramatist. The only hint bearing on this strange phenomenon may be afforded by the fact, that Alleyn's journal begins with the year after Shakspeare's death.

It may be added that precisely similar instances how deceptive is the argument from non-notice occur perpetually, if we read the travels of one or two centuries back. Constantly in these the buildings or the works of art contained in European cities most familiar to us are slurred over in silence by travellers who fully describe other and often later monuments. Thus (to give one notable example), Goethe, if I remember right, when at Assisi ignores the great churches of that city, with all their magnificent pictorial wealth, and dwells only upon the fine Roman portico still extant in the Piazza del Comune, as (so limited in truth was the poet's often-vaunted taste in art) throughout his Italian journey he is similarly all but silent on the finest pictures of Venice and Florence, while the secondary and degenerate art of the Caracci or Guercino absorbs his attention.

Your readers are too well acquainted with modern criticism, especially that mode which from Germany has passed into popularity in England, not to be able to name frequent examples of *quibus, haec fabula*. Whether this age be one characterised by credulity or by scepticism is fairly debateable. But to those who accept, with satisfaction or the reverse, the latter definition it may perhaps be equally





than the common oil-flask. Here again I doubt whether I have got the words exactly right, but they must be something very much like this.

There is no good reason for giving ll. 31-36 to the schoolmaster, as Dr. Rutherford does, and still less for making him interject *καὶ τόσος λόγος τοῦδε* as a question at 43. The mother says she is horrified at seeing the boy on the roof: *καὶ τόσος λόγος τοῦδε*, ἀλλ' ὁ πέρματος κ.τ.λ., "and it isn't that I care so much about him: it's the tiles that he breaks and I have to pay for."

In l. 70, *δὲ τω τις εἰς τὴν χεῖρα πρὶν χολῇ βῆσαι* Dr. Rutherford reads *πρὶν χολῇ λῆσαι*; but surely this gives us a wrong sense. Perhaps *πρὶν χολῇ ῥῆσαι*.

In 74, ἀλλ' εἰς ποῖον, Κότταλ', ὥστε καὶ πέρμας οὐδεὶς σ' ἐπαύσσειν, read *καὶ* for *καί*. The first two lines of the poem would be made neater by the omission of *τε*, which may easily be due to error. In 58, *μη λασσον αὐτὸν Μητρομῆ πεινχοῖ*, it seems likely that *λασσον* should be *μᾶσσον*, for the schoolmaster appears to interrupt at this point; but the reading of 56-59 is uncertain throughout.

I add a few notes on the other poems. In 2.28, *ὃν ἐχρῆν αὐτὸν* should be altered, not to *ὃν* (or *τὸν*) αὐτὸν ἐχρῆν, but to *ὃν* χρῆν *μὲν* αὐτὸν, *μὲν* being answered by *νῦν* *δέ* in 31, and αὐτὸν governed by the *εἰδὼτα* which Mr. Nicholson has seen to be contained in 29.

In 4, 35-8, the MS. is imperfect:

τὸν Βατάλῃς γὰρ τοῦτον οὐχ ὄρῃ. Κυνού.  
ἔκως β. β. . . . ἀνδράντα τῆς Μόντιου;  
εἰ μή τις αὐτὴν εἶδε Βατάλῃν, βλάφας  
ἐς τοῦτο τὸ εἰκίσμα μα.η. . . ἢ δεισθῶ.

I suggest very doubtfully *ὥπως πεποῖητ'*, and *μη ἐτέρη δεισθῶ*. Dr. Rutherford *φωνήτ*.

4, 73-1 (of Apelles) οὐδ' ἐρεῖς "κεῖνος  
ἄνθρωπος ἐν μὲν εἶδεν ἐν δ' ἀπηνήθη."

Dr. Rutherford says in a note: "It is easy to see that in place of ἀπηνήθη we require a term meaning 'represented,' 'depicted.'" But could *ἐν* *μὲν*, *ἐν* *δέ* be used in this way for seeing one thing and representing another? The meaning is that he did not see one thing and fail to see another. His hands were true ἐν πάντα γράμματι, as the speaker has just said. ἀπηνήθη in a passive sense, though very questionable, may be right ("another thing was denied him"): if not, what we want is a word bearing the general sense of *οὐκ εἶδεν*, such, e.g., as ἀπεκρύφθη.

In 5, 18, *φῆρ* is *σὺ* should be *φέρεαι σὺ*: "are you bringing" the rope of l. 11.

Poem 6 begins thus:

καθῆσο Μητροῖ τῇ γυναικίαις ἐς διφρον  
ἀνασταθεί[α] πάντα δει με προστάττει  
αὐτὴν σὺ δ' οὐδὲν ἀν ταλαινα ποιήσας  
αὐτὴ ἀπο αὐτῆς μα λῆθος τις οὐ δούλη  
·, ἐν τῇ οἰκίᾳ εἰς.

Dr. Rutherford reads:

καθῆσο Μητροῖ· τῇ γυναικίῳ διφρον·  
ἀνασταθείσαν πάντα κ.τ.λ.

But from the editor's note another reading is all but certain. He writes "apparently the scribe began to write *γυναικίῳ*, but altered the word before reaching the last letter, as the last two letters of *γυναικίαις* are written over *δο*." The lady addresses first her visitor, then her slave-girl:

καθῆσο Μητροῖ· τῇ γυναικίᾳ διφρον  
ἀνασταθείσα· πάντα δει με προστάττει  
αὐτὴν· σὺ δ' κ.τ.λ.

The beginning of Theocritus' fifteenth poem is exactly similar with its ὅρῃ διφρον, Εὐδία, αὐτῇ. Cf. also the beginning of the first of these poems of Herodas, where Dr. Rutherford translates *στρέψον τι, δούλη* in l. 8, "take yourself off"; the real meaning seems to be "turn round a seat" for the visitor. In the fifth line here Dr. Rutherford inserts *μὲν* before *εἰς*, which is likely enough to be right: but *ἀνασταθείσα* and *λίθοι* suggest the possibility of *κεῖσ'* for *κεῖσαι* in the place of *εἰς*.

HERBERT RICHARDS.

King's College, Cambridge: Oct. 2, 1891.

- I. 43. [οἶα] δ' ἄγριος χειμῶν  
[ἐκέρχεται] ἄστρος μοῖρα]. κοῦδὲ εἰς οὐδὲν  
[τὸ μέλλον] ἡμέ[ω]ν, ἄστατος γὰρ ἀνθρώποις  
[αἰών]

57. ΤΑΓΡΑ . . XI are the relics of ΤΑΧΙΑΓΡΑΧΝ:

ἐκόμενε  
τὰ σπλάγγων' ἐρ[ω]τι] κ. α.  
64. κῆτ' Or perhaps ΟΙΑ is for ΘΙΑ i.e. θεῖα  
74. ὅς [μὲ]

11. 5. [ἀλλ' εἰ] περ ἐξεῖ Βάτταρον [κα-]η[μ] [ὅς] ας  
14. [ἀν]θε [μύχθ]ων, ἀνδρες, [εἰλη]χε χλαῖναν  
Cf. 21.

17. [στέγ]ουσα ἦν γὰρ οὐδ' οὗτος πυροῖς  
[δυνατὸς ἀλλ' ἔθιν οὐτ' ἐγὼ πάλιν [πε]σῆν  
28. ὃν χρῆν, ἐαυτὸν ὥστις ἔστι κακ ποιοῦν  
πηλοῦ πεφύρητ' εἰδὲτ', ὡς ἐγὼ ζῶειν, . .  
Cf. v. 78

71. μὴ μὴ ἱκετεύας πρὸς σε Μουσίων, Λάμπριαν (P)  
72. δ' Βρ[α]χ[α]ρος? Cf. Lactant. ad Stat. Theb.  
viii.: 198, etc.

79. Stet ἔζην.  
97. οἱ [πύττι]αι  
IV. 46. ὄργ[αν]ον.  
VI. 10. ὅτ' ἐστὶ χρ[ε]ία].

VII. 13. τῇ[ν] κόρον (δ') ἀπο[φ]ήσω.  
19. [σ]αμβαλόχων.  
22. ὁρῶ' ὅπως πέπληγε [χαλαρέας] ἡ[α]οις·  
ἐξητήται πᾶσα, [κ]ὺν τὰ μὲν καλ[ῶ]ς  
τὰ δ' οὐχὶ καλῶ, ἀλλὰ π[α]ντ' ἐχει καλῶ[ς].

38. τὰ θ' ἰοῦ.  
50. τ[ο]ντ' ἦν [μὲ]ν ἀ[ν]δ[ρ]ῶν.  
69. εἰ τοῦτο [ἐρεῖς] γάρ, οὐ σε ῥηθῶν (or ῥηθῶν).  
96. For ΔΙΔΑΕΟΕΝ, read ΑΚΑΕΟΕΝ:  
ὥστ' ἐκ μὲν ἡμέων ἀλλεῶς, ἐγὼ, πρήξεις.

102. Δαρκεῖν I take to be a gloss on *χρυσέους*.  
105. φῆρ' εὐλοβοῦ [σ]ν τῶν τριών . . . δούται  
καὶ ταῦτα καὶ ταῖς [ἄλλα πέντε] δαρκεῖν  
ἐν τῇ Μητροῦ τῇσδε. K. πέντε δυν[α]ν[τ]· [κῶν]  
[εἰ] καὶ τό μ' ἐλάσαι σά[μ]βαλ'. .]

109. λίθινον ἐς θεοὺς ἀνα[σ]τ[ῆ]ναι.  
112. οἱ[ν]οῖς].  
126. δούλ[α] [δ']?

WALTER HEADLAM.

St. John's School, Leatherhead: Sept. 30, 1891.

III. 29. ἀσπῆ I take to mean "carelessness"  
(ἀ-σπῆ, cf. Suid. ἀσπῆ).

34. Ἀπαλλων ἀργεῖν = "Ap. god of vacations,"  
rather than R. and K.'s text, ἀργεῖν.

49. ὥστε μὴδ' ὀδόντ' ἀκνητῶν. Keeping MS.  
ὀδόντ' and changing -σαῖ to -τῶν.  
Tr. "so that not a tooth is idle."

A. E. CRAWLEY.

## APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Oct. 11, 7 p.m. Ethical: "Signs and Wonders," by Mr. J. H. Muirhead.

MONDAY, Oct. 12, 8 p.m. Royal Academy: Demonstration, "The Head and Face," I., by Prof. W. Anderson.  
8.30 p.m. Library Association: "Critical Analysis of the Association's Work," by Mr. J. D. Brown; "Can Mudie help the Public Libraries?" by Mr. J. Y. M. MacAllister.

THURSDAY, Oct. 15, 8 p.m. Royal Academy: Demonstration, "The Head and Face," II., by Prof. W. Anderson.

## SCIENCE.

### MATHEMATICAL BOOKS.

*The American Journal of Mathematics.* Vol. XIII. Nos. 3, 4. (Baltimore: Johns Hopkins Press.) The earlier number opens with a third memoir on "A New Theory of Symmetric Functions," by Major MacMahon (pp. 193-234), in which the author carries on the development of the theory of separations. The theory is here brought up to the point where modes of calculating tables of separations may be advantageously discussed. Sections 8 and 9 (the numbering is continuous from the previous memoirs) lay down the fundamental laws of operation which in sections 10 to 12 are applied to the deduction of some comprehensive theorems of algebraic symmetry. Section 13 is concerned with the multiplication of symmetric functions; and the closing section (14) commences the application of the operators to the functions which appear in a table of separations, and establishes the theorem which is preliminary to further researches "which may possibly appear in a future number." It should be

stated that the main result of this memoir was communicated verbally at the February meeting of the London Mathematical Society (1889), and the memoir finished in April of the same year. The next memoir is entitled "Remarque au sujet du théorème d'Euclide sur l'infinité du nombre des nombres premiers," by M. J. Perott. This is in continuation (beginning with section ii.) of a previous paper, and extends from p. 235 to p. 308 (in No. 4). All but the last short section seems to have been written before the publication of M. Lipschitz's article in the *Journal für Mathematik* (Band cv.). Prof. Karl Pearson publishes here his remarks on "Ether Squirts," being an attempt to specialise the form of ether motion which forms an atom in a theory propounded in former papers (pp. 309-362). The three papers alluded to appeared in the *Transactions of the Cambri lge Philosophical Society* (vol. xiv.), and the *Proceedings of the London Mathematical Society* (vol. xx., p. 38 and p. 297). Many, if not all, of the results of this paper were laid before the Mathematical Society in February, 1890. The author abstracts his results thus:

"I have developed the results which flow from supposing the ultimate atom to be a sphere pulsating in a perfect fluid. I have shown that this hypothesis is not without suggestion for the phenomena of chemical affinity, cohesion, and spectrum analysis in the first paper; that it can be applied to explain dispersion and other optical phenomena, as well as certain electrical and magnetic phenomena in the second paper; while the fact that it leads to generalised elastic equations is developed in the third paper. In the present memoir I have endeavoured to show that all these results still hold good if the pulsating sphere be replaced by an ether squirt which resists variations in its rate of flow. From whence the ether flows, and why its flow resists variations, are problems which, as they fall outside the range of physics, I leave to the metaphysicians to settle. The ether squirt as a model dynamic system for the atom seems at any rate to possess the property of simplicity. But the action of one group of ether squirts upon a second group leads to equations, the complexity of which seems quite capable of paralleling any intricacy of actual nature. The main portion of the paper is devoted to the investigation of inter-atomic and inter-molecular forces, and brings out the striking influence in producing cohesion of 'kin-atoms' in different molecules. The law of gravitation and the theory of the potential are shown to be more intelligible on the ether squirt theory than on that of the pulsating sphere as developed in my first paper."

The closing papers of the volume are on "The Matrix which represents a Vector," by C. H. Chapman (pp. 363-380), and "sur une forme nouvelle de l'équation modulaire du huitième degré," by Signor Brioschi (pp. 381-386).

*A Treatise on Plane Trigonometry.* By E. W. Hobson. (Cambridge: University Press.) Mr. Hobson's necessarily brief sketch, in his *Encyclopaedia Britannica* article, had whetted our curiosity, and we were on the look-out for a novel treatment of even the well-worn subject trigonometry at his hands. The expectation has not been falsified. We have had occasion to examine many Trigonometries, large and small, in the course of the last few years, and we can say that the perusal of no one work has interested us so much as this. The touch of a master hand is visible throughout, and there can be few students who will not derive some fresh ideas from this exhaustive treatise. The work is not at all intended for junior students, but is just what is wanted for the final revision for the Senate House and college examinations. In fact, the author hopes that his book "will assist in informing and training students of mathematics who are intending to proceed considerably further in the study of analysis." The treatment of the circular functions is founded upon the definitions employed by De



Morgan in his *Double Algebra and Trigonometry*. This seems to afford the readiest way for arriving at proofs that are perfectly general, since they apply to angles of all magnitudes. Then the sine and cosine formulae of the sum of two or more angles, and the addition and subtraction formulae, are easily obtained by the method of projection. A collection of "various theorems" is given in chapter vii. This will be a most useful one for intending candidates for scholarships. It consists of numerous identities and transformations, examples in solution of equations and eliminations, in maxima and minima, and in what Dr. Wolstenholme has called Porismatic Systems of Equations. The student will not find an account of the theory of logarithms of numbers, as this is generally given in works on Algebra, but he will find a full account of the construction of trigonometrical tables. No space also is devoted to an account of the modern geometry of the triangle, but the ordinary properties of triangles and quadrilaterals are adequately discussed. The last six chapters (xiii.-xviii.) contain an exposition of the first principles of the theory of complex quantities, and may be studied in connexion with Prof. Chrystal's treatment of them in his *Algebra*. All this last part is most satisfactory. Prof. Chrystal has lately remarked upon the unsoundness of the demonstrations given of the resolution of  $\sin. \theta$  and  $\cos. \theta$  into factors in the works of Todhunter, Lock, and Johnson, and has said that, to his knowledge, Mr. Hobson's *Encyclopaedia Britannica* article is "the only separate English treatise where a sound proof can be found." Mr. Hobson has availed himself of the researches of Cauchy, Abel, Gauss, and others, and placed "the theory of infinite series and products, where real or complex quantities are involved, on a firm scientific basis." There are a great number of varied examples, and many recent German, French, and other memoirs have been drawn upon. A few trivial errors have met our eye. The only thing lacking is a careful index, which would assist the student in more readily finding out what he wants than he can at present do with the aid of the "Contents," though that is full.

*Logarithmic Tables.* By Prof. G. W. Jones. (Ithaca, New York.) This is the third edition of a handy set of tables. It contains in a compact form the logarithms of numbers; the natural and logarithmic trigonometric functions; a six-place table of Napierian logarithms for the numbers 1-10791; meridional parts; table of useful constants, with their logarithms and Gaussian logarithms. A carefully drawn-up explanation of the tables forms an Appendix to the work. Mr. Jones is the joint author, with Profs. Wait and Oliver, of Cornell University, of a work on Algebra, which has been previously noticed in the ACADEMY. The same trio have compiled an excellent treatise on trigonometry, and are preparing a drill book in algebra, which is to be an abridgment of the above-named larger work, specially adapted to the work of preparatory schools. They are also writing a treatise on projective geometry. A curious feature about these publications is that the writers themselves own the copyright and the plates of their books, and have the books manufactured at their own cost, so that they are in effect their own publishers, and can set such prices and make such terms as they please with their fellow-teachers. The specimens before us compare favourably, as to get-up and printing, with similar works.

*The Number System of Algebra treated Theoretically and Historically.* By H. B. Fine. (Boston, U.S.: Leuch, Shewell & Sanborn.) With no high claims to originality, this is a very interesting and careful account drawn from such sources as Peacock, Grassmann,

Hankel, Weierstrass, Cantor, and Thomae. References are also given to quite recent papers (p. 131). The original idea of the writer was to give, in the historical portion, only a brief account of the origin and history of the artificial numbers. "But I cannot bring myself to ignore primitive counting and the development of numeral notation." And then he was led to write a *résumé* of the history of the most important parts of elementary arithmetic and algebra. The little work is a worthy addition to the now numerous list of handbooks by American mathematicians. After a careful perusal we have noted only two slight typographical errors.

*Solutions of the Examples in Charles Smith's Elementary Algebra.* By A. G. Cracknell. (Macmillans.) The fact that this work has had the benefit of Mr. Smith's revision is sufficient to commend it to all admirers of his exceedingly able text-book. The solutions themselves are as clear and full as any teacher (or student) could require. Mr. Cracknell has aimed at presenting the solutions so as to accord with the student's knowledge of formulae and theorems at the stage to which he has attained. This is, of course, a good feature.

#### CORRESPONDENCE.

THE GUPTA-VALABHI ERA.

22, Seton Place, Edinburgh: Sept. 24, 1891.

Some considerable time ago, my friend Prof. G. Bühler communicated to me his conviction that the Gupta era commenced from the *abhisheka* or coronation of Chandragupta I., with an outline of the argument leading to this conclusion. In his essay *Die indischen Inschriften und das Alter der indischen Kunstpoesie*, he has stated his dissent from Mr. Fleet's theory of the origin of the era, and that it dates from the accession of Chandragupta I. In a paper in the *Vienna Oriental Journal*, Prof. Bühler now gives the details of the argument by which he substantiates this position against the objections of Mr. Fleet.

Mr. Fleet's views may be summarised in these particulars: (1) The name of the Guptas is not distinctly connected with the era till the time of Al-Berûni in the eleventh century; (2) the era is not of astronomical origin, but must be connected with some historical event in 320 A.D.; (3) this event cannot have been the coronation of a Valabhi prince, for they were mere feudatories till about 640 A.D.; (4) nor of the first Gupta prince, for Sri Gupta and his son were simple Mahārājas and feudatories; (5) Chandragupta I. became an independent king; but, as Chandragupta II. was on the throne in the 94th or 95th year of the era, and Kumāragupta till the 130th—"an average of thirty-two years for four successive reigns of Hindu fathers and sons, seems from every point of view an impossibility. And this prevents our making the Gupta era run from the commencement of the reign of Chandragupta I.;" (6) as we know of no event in Indian history occurring in 320 A.D., we must look for its origin elsewhere; and (7), such an era is found among the Lichchhavis in Nepāl. This tribe conquered Nepāl about 330 A.D., and the era may refer to that conquest or to the establishment of a Lichchhavi monarchy. Chandragupta I. married a Lichchhavi princess, and Nepāl was one of the countries paying tribute to Samudragupta, the son of this princess: hence it may have come to be adopted thence.

Prof. Bühler shows that, even were all the five dates from Nepālese inscriptions on which Mr. Fleet relies for his conclusion interpreted correctly, it would only show that this era was used in Nepāl from the seventh to the ninth century A.D.—not that it was of Lichchhavi origin, or

used there in the time of the early Guptas. But three of the five dates are not proved to be Gupta dates, and two of them at least (of Mānadeva) must clearly belong to a much earlier epoch. Then, as Samudragupta made Nepāl tributary to himself before 82 of the Gupta era, it is natural to infer that the Lichchhavi princes there adopted this era, just as at a later date the Nepāl kings adopted the Harsha era on being subdued by Sri Harsha. Prof. Bühler next shows that Mr. Fleet's first position is not tenable, as both the Morbi copper-plate and Skandagupta's Girnār inscription prove that the era was called that "of the Guptas." And to the fifth point in the argument, Prof. Bühler opposes the fact that, in the Chaulukya dynasty of Gujarāt, we have four generations, from Bhīma I. V. (Sam. 1078) to the death of Kumārapāla, V. (Sam. 1229), covering a period of 151 years; and, in the eastern Chālukya dynasty, we have four generations in succession, from Vishnuvardhana III. to Vijayāditya II., reigning 135 or perhaps 139 years. The objection, therefore, to the Gupta sovereigns, Chandragupta I., Samudragupta, Chandragupta II., and Kumāragupta, in four successive generations, reigning for fully 130 years, is not valid.

From these results it is argued that the era styled—even in the time of the third ruler—that "of the Guptas" must have been established by a Gupta king, and the first Mahārājādhirāja of the dynasty—viz., Chandragupta I. He married Kumāradevi, the daughter of the powerful Lichchhavi king; and the Lichchhavis ruled before the conquest of Nepāl, and possibly also to a later period, at Pushpapura or Pātaliputra. It was possibly this marriage that led to Chandragupta's becoming an independent king, either by peaceful succession to his father-in-law or by superseding his brothers-in-law. That Pātaliputra was the Gupta capital and not Kanauj—as Mr. Fleet assumes—is shown by Prof. Bühler from the Udayagiri cave inscription, where Virasena, the minister of foreign affairs to Chandragupta II., is described as "an inhabitant of Pātaliputra," and the natural inference from this is that this city was the capital of the empire. Mr. V. A. Smith (*Coinage of the Gupta Dynasty*) had already come to the same conclusion; and Prof. Bühler regards Kusumapura, where, according to his inscription, Samudragupta "took his pleasure," as only another name for Pātaliputra.

That the era also, in later times, received the name of *Valabhi-Samvat*, Prof. Bühler believes to be owing to the legend, current in Gujarāt, that Valabhi was destroyed in Vikrama-Samvat 375, the epoch of the Gupta era—the history of its origin and introduction into Gujarāt having been completely forgotten long before this title was applied to it.

Lastly, Prof. Bühler is inclined to reject Mr. Fleet's epoch of A.D. 319-20, and to accept the year 318-19 as the true beginning of the Gupta era.

Such are the main outlines of Prof. Bühler's argument, which will probably be generally accepted as conclusive. It is another step in the steady progress which Indian research has been making, especially during the last twenty years, based on a more accurate and extended study both of inscriptions and literary records, brought within reach of scholars by the collection of mechanical impressions of epigraphs and by the Government search for Sanskrit MSS., in which Prof. Bühler took so active a part.

JAS. BURGESS.

#### PHILOLOGY NOTES.

MR. W. M. FLINDERS PETRIE'S second paper before the Oriental Congress, which has not hitherto been published, on "The Importance of Epigraphy in Egyptian Research," will appear in the next number of the *Asiatic Quarterly Review*.

## FINE ART.

## THE PRE-RAPHAELITE LOAN COLLECTION AT BIRMINGHAM.

THE Museum and Gallery of the city of Birmingham already contain many interesting objects of art in their permanent collection, notably the fine series of landscapes by David Cox, bequeathed by the late Mr. J. N. Nettlesford, and various works by Müller, Dawson, Etty, Henry Moore, and Leighton; and the directors have now brought together a particularly interesting loan exhibition, illustrative of the rise and progress of pre-Raphaelitism, which is supplemented by several important productions of the school, acquired during recent years by the Purchase Committee.

The works of individual pre-Raphaelite masters have on various occasions been brought before the public with greater completeness than in the present collection—the works of Rossetti at the Royal Academy and the Burlington Club, those of Mr. Holman Hunt at the Fine Arts Society, those of Sir John Millais at the Fine Arts Society and the Grosvenor, those of Mr. Burne Jones in a previous exhibition at the Birmingham Gallery—but, with the exception of the Manchester International Exhibition of 1887, this is the most comprehensive view of the movement and its productions that has yet been presented to the public.

Mr. Ford Madox Brown is the painter whose work is most largely represented in this exhibition, some fourteen of his pictures appearing on the walls to our left as we enter the gallery, grouped round "The Last of England," permanently acquired last year—one of the few paintings in which the more strenuous moments of modern life have been treated with pictorial dignity and impressiveness, "The Entombment" and "Jesus washes Peter's Feet" may be accepted as thoroughly representative of the religious art of this painter, works full of individuality and earnestness. In the former we may note the beauty and extreme purity of the face of Mary Magdalene seen in profile to the left, and observe the little accessory touches by means of which the painter has deepened the pathos of the scene—the broken tendrils of vine that trail over the face of the rock-hewn sepulchre, the palm branch, trodden under foot now and dragged in the dust, and the action of the mother to the right, who gently turns the child's head that it may look at the pale countenance that is being borne past, still in the peace of death. Near these hang the great painting of "Romeo and Juliet," one of Mr. Madox Brown's masterpieces, remarkable for its powerful expression, in face and figure, of the utmost intensity of passionate feeling, and, technically, as a learned study in varying tones of red, and for its vivid rendering of the awakening colour and brilliancy in a morning sky. But the most harmonious and perfect of the works by Mr. Madox Brown now shown is undoubtedly his "Cordelia's Portion," a picture possessing all that weird and fascinating strangeness which is one of the most characteristic notes of its painter, combined with a treatment that is vividly imaginative and deeply dramatic. The grand seated figure of the white-bearded Lear is perhaps the very noblest that the painter has produced; the impersonations of the various characters, and very especially of Goneril and Regan, are at once original and convincing; the colouring of the whole is marvellously rich and glowing. "The Coat of Many Colours," originally one of the illustrations of "Daziel's Bible," is a less perfect work, erring a little on the side of undue grotesqueness. The "Cromwell Dictating to his Secretaries, Milton and Marvel," has more than needful uncouthness in the figure and attitude of the Protector;

but that of Milton, seated in front of an organ, whose carved and gilded decorations crown him as with a wreath of poet's laurel, is a high success, full of refinement and dignity.

The examples of Mr. Holman Hunt are headed by the noble "Scene from the Two Gentlemen of Verona," painted before 1851, and showing a wealth of exquisite detail and a dramatic expressiveness such as the painter has never excelled. Near it hang the pathetic "Scapegoat," of 1856, and the smaller version of "The Shadow of the Cross"; while on the right wall is the impressive "Isabella and the Pot of Basil," with its dark-eyed lady clad in a thin white robe which has grown "a very opal" in the cool blueness of its shadows, and the warmth of its lights where the rosy skin makes itself felt beneath its delicate texture. One other example of Mr. Hunt's art cannot be passed without remark—"The Strayed Sheep," in many ways the most remarkable example of "landscape with figures" produced in our own or any other century. The rendering of the rocky cliffs of the further middle-distance, and of their grassy tops, in their clear definition of detail combined with a due feeling of distance, and in their truth of relation to the sky behind them and to the sheep in front, is one of the most wonderful passages of painting with which we are acquainted. On the opposite wall hangs a somewhat similar effect of clear sunlight, excellently painted, though with power far short of this, by another of the pre-Raphaelites, or rather by an artist to some extent associated with the movement—the well-known "Stonebreaker" of Mr. John Brett.

The exhibition enables us to trace the art of Sir John Millais from its first to at least the beginning of its final phase. "The Baptism of Guthrum the Dane" is a work of his earliest youth, consonant with the art of the time, a work strictly academic in conception and execution, its figures relieved in the manner of the time against shadows of conventional brown. In "Mariana," of 1851, however, we have as typical a specimen as could have been selected of the quaintness and the intensity of his pre-Raphaelite period, of which progressive examples are also shown in "The Proscribed Royalist," of two years later, in the noble full-length of Mr. Ruskin, 1853, standing amid the rocks and torrent of Glenfinlas, in the "pure crude fact" of "The Blind Girl," of 1856, and in the solemn "Vale of Rest" of 1858; while "The Widow's Mite," dating from 1869, which forms part of the Birmingham permanent collection, more than hints at the breadth and power of the artist's last period, with its splendidly delicate and powerful flesh-painting, to which every accessory is unhesitatingly subordinated.

Of the earliest puristic period of Rossetti's art, the period that produced the "Girlhood of Mary Virgin" and "The Annunciation," in the National Gallery, there are no examples in the present exhibition; but of the romantic and mediæval phase that followed we have a sufficiently typical specimen in the "Sir Galahad," while the "Sir Tristram and Isult drinking the Love-potion" may also be assigned to the same period, though it has less of the frank, vivid splendour of colour which gives the painter's earlier water-colours—with all their faults, the most spontaneous and characteristic pictorial products of his genius—qualities akin to those of misal-painting. The "Beata Beatrix," a somewhat altered version of the National Gallery picture, completed by Mr. Madox Brown, the "Venus Verticordia," and "The Damozel of the Sanet Grail," are distinctly favourable examples of Rossetti's later work in oils.

The fully-developed style of Mr. Burne Jones is perfectly exhibited in "The Star of Bethlehem," commissioned for the Birmingham

Gallery, which is too well known to call for comment or description here. It is enough to say that it is a work of which any painter or period might well be proud—one of the masterpieces of an artist who, without dropping any of the mystic quaintness and the detailed elaboration which gave such a charm to the productions of his earlier period, has been able gradually to add to these a perfection and freedom of technical method, and an accurate command of the human form, such as has been possible to none of the other pre-Raphaelites or their associates. He is also represented by a "Flamma Vestalis," potent in colouring, and of exquisite purity in facial expression; and by his smaller "Wheel of Fortune," a noble study in variously embrowned bronze tones; but of his early work in water-colour—work of the period of "The Merciful Knight," the "Sidonia the Sorceress," and "Dorothy"—no example appears.

A curious section of the display is that devoted to the works of the minor pre-Raphaelites and of artists more or less closely associated with the movement. Seven subjects exhibit the always graceful, if never forcible, work of Mr. Arthur Hughes. The pose, figure, and face of the central subject in his triptych from "The Eve of St. Agnes" are especially refined and delicate. Mr. Henry Wallis's tragic and powerful rendering of the dead "Chatterton," lying in his attic with the peace of the sunrise streaming over his quiet face, hangs beneath his vividly-coloured picture of a wounded trooper returning from Marston Moor to his cottage home; and in "The Renunciation of St. Elizabeth of Hungary" we have a work by Mr. James Collinson, one of the original members of "The Brotherhood." The two examples of Mr. Simeon Solomon are representative of both the weakness and the excellence of this wayward painter. The face of the lady in "The Painter's Pleasure" is as feeble a bit of work as could well be, while the figure of the standing girl to the right in the same picture is wholly excellent. In "Bubbles," a cottage scene with children, by Mr. J. D. Watson, we have work that recalls the practice of the pre-Raphaelites, but with a blackness in the flesh-painting which we hardly find in them. The examples of the art of Mr. W. L. Windus will be examined with interest by those who remember the enthusiastic praise bestowed by Mr. Ruskin upon that painter's "Burd Helen" when it was shown at the Royal Academy. The processional subject, titled "The Young Duke," is no more than a sketch, one free in handling, rich in colouring; but the scene from "The Surgeon's Daughter" is a work of greater elaboration, unfortunately painted on a bituminous ground, which has rendered the picture little more than a wreck, but exhibiting great delicacy and spirit of touch, fine expressional power, and admirably refined and silvery flesh-painting in such portions as the face of Zilia.

The works by Mr. J. F. Lewis are interesting in connexion with the pre-Raphaelite pictures that surround them, as independently anticipating many of their characteristics. "The Dancers" cannot be regarded as an exemplary work—it is disjointed and unrestful, without a centre or focus, without a main point of interest; but "The Doubtful Coin" is a work noble alike in colour and composition. This last has been permanently acquired by the Gallery, as has also the splendidly modelled "Roman Lady," which, with "Death crowning Innocence," represents Mr. Watts in the exhibition.

A few other of the artists associated with the pre-Raphaelites, such as Messrs. W. H. Deverell and Frederick Sandys, might have been represented. But, as it is, the collection is valuable and instructive; and the Birmingham Art Gallery Committee and their



keeper, Mr. Whitworth Wallis, are to be congratulated upon their success in bringing it together.

The exhibition was opened on Friday, October 2, with a vigorous and effective, if too desultory, address by Mr. William Morris, dealing with the history and aims of pre-Raphaelitism, and its effect upon present-day European art. Two of the original members of the Brotherhood, Mr. Holman Hunt and Mr. F. G. Stephens, were present on the occasion.

J. M. GRAY.

### THE EXCAVATIONS AT SILCHESTER.

WE quote the following from the *Times* :—

"In spite of the interruptions of bad weather and a prolonged harvest, the systematic excavation of the Roman city at Silchester, begun last year under the auspices of the Society of Antiquaries, has been steadily and quietly carried on for the past four months; and it is now possible to summarise briefly the results obtained.

"In continuation of our system of working out the site by the squares into which it was divided by the Romans, the work this year has been confined to the two squares, or *insulae*, immediately to the west of the great basilica—that is, in the centre of the city: and also to the completion, since harvest, of the large *insula* north of the forum which was commenced last year.

"The northern of the two new *insulae*, the cost of excavating which has been undertaken by Dr. Edwin Freshfield, has yielded very interesting results. The centre of it seems to have been chiefly open ground or gardens, with buildings ranged round the four street sides. These include the more or less perfect remains of a number of shops and houses, the latter having rooms warmed by channelled hypocausts and floored with mosaic pavements. One very perfect set of shops has been uncovered, attached to a small but complete house, with winter room warmed by a curious composite hypocaust, and a principal room with mosaic floor of unusual pattern. A model to scale of this interesting group is in course of construction. The rubbish pits scattered over the *insula*, like those found last year, have yielded a great many interesting and curious objects. Chief among these are the fictile vessels, of which a considerable number of more or less perfect specimens have been unearthed, representing all the principal kinds of Romano-British pottery, as well as the imported pseudo-Arretine. Of minor articles in bronze (including a beautiful little enamelled stand), bone, and glass, many interesting examples have come to light; together with numerous coins, though mostly in indifferent preservation. The pits have also yielded great quantities of animal bones, which are now under examination by experts. Among them is the almost complete skeleton of a Romano-British dog. The architectural fragments do not include any of great importance, but a base of a column of good design and workmanship may be noticed. A small and perfect mosaic pavement in one of the houses has been successfully taken up for preservation.

"The southern of the two new *insulae* has been excavated at the cost of the late Mr. Walter Foster, whose premature death in July last is a sad loss to his fellow-workers at Silchester. This *insula* has also yielded many interesting remains from its very numerous rubbish pits, including pots and vessels of all kinds, a quantity of fruit stones and fish-bones, a set of bronze bucket handles, a bronze bowl or saucepan, fibulæ, pins, and other objects. From the trenches have also been unearthed various antiquities, part of an inscription on a Purbeck marble slab, coins, and a number of interesting architectural fragments. Like its fellow, this *insula* contained a good deal of open ground; but among other buildings, &c., uncovered, is the complete ground plan of a house, a large series of chambers of uncertain use, a remarkable pavement of hard white *opus signinum*, and the remains of other houses and hypocausts. The tessellated floors in this *insula* are, unfortunately, but ill-preserved. Close to the house mentioned above, a well lined with wood has just been discovered, and is now being cleared out.

"The excavation of the uncompleted *insula* north of the forum has only been begun since harvest, and the work is still in progress. Already the inclosure of, probably, a small shrine or altar has been uncovered, and a series of chambers along the main street. Some interesting remains have also come to light, including a perfect bronze figure of a goat, of good workmanship, and a considerable fragment of some rare foreign marble, used probably as a wall lining. Another, but lesser, piece of the same kind of marble was found earlier in the year in a different part of the excavations.

"On the whole, the results of the season's work have, so far, been satisfactory, the find of pottery and earthenware vessels being very encouraging. A valuable addition, too, has been made to our knowledge of Romano-British building, showing the differences that exist between the town houses of Silchester and the country houses or villas. Both again differ in a remarkable way from the typical Roman house as seen in Italy—a fact that cannot be too often insisted on.

"In all probability, all the plans, drawings, and models, and the whole of the antiquities found will be exhibited in the rooms of the Society of Antiquaries, at Burlington-house during the winter, when those who are interested will have every opportunity of seeing them.

"Through the kindness of the Duke of Wellington, all the antiquities found at Silchester will ultimately be deposited in the Reading Museum, where the objects found last year have already been placed. An excellent nucleus of what will in time be a most important Romano-British collection has thus been formed.

"W. H. ST. JOHN HOPE."

### NOTES ON ART AND ARCHAEOLOGY.

MR. GEORGE WALLIS, F.S.A., who for eight and twenty years has been senior keeper of the South Kensington Museum, has resigned his appointment. For fifty years Mr. Wallis has been closely connected with art education in this country, and as early as 1839 he was delivering lectures advocating state aid. He was head master of the Spitalfields School of Art in 1843, and of Manchester from that year until 1846. In promoting the Exhibition of 1851, the Prince Consort recognised Mr. Wallis's services and experience by appointing him deputy commissioner and superintendent of the British textile division. In 1853 he was appointed head master of the Birmingham School of Design, and while there he was specially selected by the Government as special commissioner to the United States. His report on art manufactures was presented to Parliament in 1854. In 1858 he came to South Kensington, and was made senior keeper in 1863.

MRS. CECIL LAWSON has presented to the Chelsea Free Library the statue of Sir Joshua Reynolds modelled by her father, the late J. Birnie Philip. The statue is heroic size, and was reserved from the sale of the sculptor's effects by Cecil Lawson, who intended to have it cast in bronze, and presented to Sir Joshua's native place, Plympton. But he died before carrying out his intention; and its present resting-place is not inappropriate, as Philip's studio recently occupied the site of the library.

### MUSIC.

#### THE BIRMINGHAM MUSICAL FESTIVAL.

Birmingham: Oct. 7, 1891.

AFTER long and careful rehearsals, both in London and Birmingham, the Festival opened yesterday morning with Mendelssohn's "Elijah." The prominent position accorded to this Oratorio at festivals is frequently the subject of comment; but there is no doubt that Birmingham, which witnessed its production more than forty years ago, will cling to it as long as possible. Whatever the merits or demerits of "Elijah," it

stands foremost in rank and in popularity among modern Oratorios. The singing of the choruses for the most part was admirable: the quality of the male voices is excellent, but I am somewhat disappointed with the quality of tone of the sopranos. The solo vocalists were, with the exception of Mr. Lloyd, not all that could be desired. Neither Mrs. Macintyre nor Mr. Santley was in good voice; and the former, in addition, made some unfortunate slips. Miss Hilda Wilson sang in a good, though not striking, manner. Dr. Richter conducted with marked decision. The hall was crowded. In the evening came the first novelty, a setting of Dryden's paraphrase of the Latin poem "Veni, Creator Spiritus," for chorus, solo quartet, and orchestra, by Dr. A. C. Mackenzie, produced under his direction. On many previous occasions the composer has displayed great skill and talent; and again here, there are many proofs that his hand has not lost its cunning, but, nevertheless, this will not rank among his best efforts. Dryden's poem, it must be confessed, is scarcely calculated to inspire a composer, and one may feel disposed to ask whether Dr. Mackenzie chose it of his own free will. The portions best worthy of mention are the two quiet sections, especially the second, with its appropriate word-painting, and the brilliant fugal writing towards the close of the work. With regard to the orchestration, the frequent use of brass produces a somewhat fatiguing effect. The choir sang with great spirit, and the composer was much applauded. The soloists were Miss Macintyre, Miss H. Wilson, and Messrs. Iver McKay and Brereton. A new duet, "The Dawn," by Mr. A. Goring Thomas, was successfully sung by Miss Macintyre and Mr. Brereton. The music is essentially French, and a great deal of the scoring is effective. The duet is, however, somewhat long, and the words by Victor Hugo were not clearly articulated by the vocalists. The superb rendering of Beethoven's Violin Concerto by Dr. Joachim was a feature of the evening, also the fine accompaniment of the band under Dr. Richter's direction. The intonation of the eminent violinist fell now and then short of perfection, but the reading of the work was an ideal one. Conductor and orchestra also greatly distinguished themselves in Brahms's grand Symphony in F, and in Bennett's "Naiades" Overture.

Bach's St. Matthew Passion was performed on Wednesday morning, and for three hours and a half a large audience listened patiently and reverently to the old master's musical commentary on the Gospel story of the Passion. Patience was certainly necessary, for the large amount of recitative undeniably proved monotonous. Bach wrote his work for a religious service: here at Birmingham it was given as a musical performance, and accordingly the recitative was no longer—at least by the majority of the audience—listened to in the manner intended by the composer. To me, however, the performance proved one of absorbing interest. I was curious to know how Dr. Richter would present the music—whether he would adhere as closely as possible to Bach's score, or whether he would avail himself of Robert Franz's additional accompaniments. An attempt was made to reproduce Bach's score. Obsolete instruments were replaced, and in one instance omitted; further, English horns acted as substitutes for two different kinds of obsolete instruments. Bach's indications with regard to the instrumental accompaniments to the chorales were entirely disregarded; and in many of the soli sufficient prominence was not given to the organ, and the accompaniments—to use a familiar but expressive phrase—sounded all top and bottom. The antiphonal effects in the double-choir movements as intended by Bach.

who indicated organ parts for each choir, were not heard; but for want of a second organ these could not, of course, be carried out. Surely, with the large choirs and large halls of the present day, it is better to use additional accompaniments than to follow the letter of the score, which often proves little more than a hollow mockery. Dr. Richter, six years ago, tried to present Handel's "Messiah" in legitimate modern dress, but aroused a storm of opposition from those who prefer the master in half dress; and so he probably thought that Bach must be left to share the fate of his great contemporary. The performance was in many ways praiseworthy; especially would I notice the beautiful smooth singing of the chorales by the choir, and their rendering of the double-choir movements. Dr. Joachim played the violin solo to two of the airs, and one could not help noticing how carefully he attended to the values of the appoggiatura notes. Some of the vocalists and instrumentalists were less careful in this matter. Miss Macintyre was in better, though still not good, voice. Mr. Santley interpreted his music with much feeling. Mr. Lloyd greatly distinguished himself.

On Wednesday evening was produced Dr. C. V. Stanford's new Dramatic Oratorio, "Eden." The poem by Mr. Robert Bridges is an ambitious one: it treats not only of woman's first disobedience, but of the contending powers of good and evil. The first act, "Heaven," carries us among the angels who are singing the hymn of man's birth. The angel of the Earth joins them and listens to the story of the new creation. The second act presents to us Satan and his hosts by the sulphury lake. The enemy of mankind has "spied a blot in God's new world." Spirit and matter are joined, but the latter will prevail. There is exultation over the expected victory. The devils hail Satan as "King of death! king of hate! king of night," and then an echo of angelic song is heard, "God of might! God of love! God of light!" to which "All Devils" reply, with perhaps more point than poetry, "Ha! ha! cease!" Before noticing the third and longest act, let us see what pictures poet and musician have presented to us of the upper and the lower world. It is scarcely necessary to say that the task they took upon themselves was a heavy one, and in any criticism of these two acts this fact should be remembered. Mr. Bridges' "Dialogue" of the angels of beauty, poetry, music, &c., is a happy conception; and here the musician supports him with some of his most skilful and picturesque music. The "Beauty" motive—for, be it noted, the system of representative themes is extensively used—is most charming, and is employed here and in later portions of the Oratorio with striking effect; it shines, to a certain extent, however, with borrowed light, for it certainly owes something both to Beethoven and Wagner. In other portions of the music sung by angels, the composer writes in the style of the sixteenth century; and it may well be asked why we should be thus reminded of a distant contrapuntal past, as in the skilfully written chorus in six parts, and the scholarly "Madrigale spirituale"! In his opening instrumental Prelude, and in subsequent portions of the work, Dr. Stanford makes use of two phrases of the plain-song melody "Sanctorum meritis" from the Sarum Missal. This mixture of styles seems a heaven divided against itself: one heaven, one mood, whether of the sixteenth or the nineteenth century, would be more satisfactory. The tenor solo, "My sphere slowly turneth," has an interesting accompaniment, and some effective orchestration. In the second act, entitled "Hell," it is natural enough that there should be plenty of sound and fury; but how far with such a theme it is possible to keep within the limits of true art, is a question of

some moment. Some of the most daring tone-pictures of great modern composers have been received with the respect due to great talent, or even to genius; but they will scarcely rank as their noblest achievements. I will not for a moment deny the vigour and technical skill which pervade this section, but somehow or other it seems to me to lack true power and imagination. The influence of Wagner and of Berlioz is plainly manifest. With regard to the former, Dr. Stanford boldly adopts his methods of development. The distortion of the opening theme of the Oratorio, typical of divine power, the whole style of the accompaniment in Satan's solo "In the visions of God," are some among many instances which could be instanced to show this. And not only the method of Wagner is copied, but at times his music seems to haunt the composer; the "Satan" motive may claim affinity with that of Klingsor in "Parsifal." Act III., entitled "Earth," is divided into two parts. First comes the story of the Fall. Adam and Eve are in the garden of Eden, enjoying the beauties of nature; the music is pastoral and pleasing. The following number, in which the serpent is seen, is marked by a curious touch of realism: the movements of the enemy of mankind thus disguised are depicted in the orchestra. The scene of the Temptation is not lacking in interest from a dramatic point of view; the anxious utterances of Eve, the insinuating attitude of Satan, and the mysterious voices of angels bidding the woman "take heed," are portrayed with a certain power of characterisation. The expulsion from Eden, the regrets and prayers of the unhappy exiles, form the concluding subject matter of the first part. Part II. describes the visions of war, plague, and so on, which pass before Adam. Finally, the "Vox Christi" is

heard proclaiming rest unto the weary, and here the theme of divine power is appropriately employed. This series of visions might have tempted the composer, but I do not think Dr. Stanford has managed to sustain the musical interest. The Oratorio closes with a chorus of angels.

The performance was a fine one: band and chorus had plenty of work to do, and they did it well, the latter singing with great firmness and power. The principal soloists were Miss Anna Williams, Mr. Lloyd, and Mr. Henschel. The composer, who conducted, was much applauded. The concert terminating this evening at a late hour, it is impossible to do full justice to Dr. Stanford's Oratorio. There are many points in it which, if they do not succeed in making of it an epoch-making work, show the thought and skill displayed in its construction. "Eden" will in due course be given in London, and then we shall have another opportunity of speaking about it.

Dvůřák's "Requiem," which will be produced here on Friday morning, the last day of the Festival, will claim special notice next week.

J. S. SHEDLOCK.

#### MUSIC NOTE.

MAX BRUCH's new Violin Concerto (No. 3 in D minor) will be performed for the first time in England, at the South Place Institute, on Sunday next, October 11, at 7 p.m. Mr. Hans Wessely will be the solo violinist; and the pianoforte accompaniment, which has been arranged from the orchestral score by the composer himself, will be played by Mr. Ortan Bradley. The Concerto will again be performed by Señor Sarasate, at his orchestral concert on the following Saturday.

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